MARIO BUATTA

PRINCE OF INTERIORS

NEW YORK | 23 & 24 JANUARY 2020

VOLUME ONE

Sotheby's EST. 1744

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Mario Buatta,
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117, New York 10021, N.Y., U.S.A.
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MARIO BUATTA: BORN COLLECTOR

BY EMILY EVANS EERDMANS

Captured on the pages of these two volumes is what Mario Buatta called the scrapbook of his life. Here are pieces that traveled with him from as early as his first apartment in the early 1960s, such as his beloved "Floral Bouquet" living room curtains whose length he continued to augment as he moved, to objects that belonged to his design idols and inspirations Nancy Lancaster and Mrs. Henry "Sister" Parish II. He spent over fifty years creating this collection which, until now, has been hidden away and never fully comprehended in its impressive scale and quality.

In the book we wrote together on his remarkable career, Mario reflected, "I don't buy for investment. I always tell clients, 'Buy something because you like it or you need it.' To me, an investment is stocks, bonds, or real estate. I'd rather look at a pair of candlesticks, a mirror, or a painting that gives me pleasure. That's the return I get. Everything I have may be old, but I love it all. It's the prose and poetry in my life."

Mario was one of America's most renowned and beloved interior designers of the twentieth century. Dubbed "the Prince of Chintz" by by a local news reporter in the mid-1980's, the decorator embraced what he called the "collected" interior. "A house should grow in the same way that an artist's painting grows. A few dabs today, a few more tomorrow and the rest when the spirit moves you. When the painting is completed (as no room ever should be), it never reflects the artist's original conception," he observed. His voluptuous rooms layered fine antiques, confectionary curtains, and sublime colorations, creating an atmosphere of lived-in opulence.

A flair for publicity saw Mario embracing this royal moniker, appearing almost instantly around town in custom chintz suits and chintz cowboy hats. He was the ultimate showman, always pulling pranks and wanting to make us laugh. Behind this light-hearted persona who made everything look effortless was an extraordinary and indefatigable talent who ran his business essentially single-handedly and with a steel-trap mind. He approached his collecting, from penwork to porcelain vegetable tureens, just as seriously and voraciously.

Mario was born on October 20, 1935 to Olive Destefani and Felix Buatta, a violinist and bandleader at the Savoy-Plaza Hotel. His maternal grandfather built each of his daughters a red brick Tudor-style house just blocks apart, and Mario could often be found down the street at his Aunt Mary's. She, like the fictional Auntie Mame, was a larger than life character constantly redecorating. From the earliest moment, a young Mario began rearranging furniture.

Higher education didn't enthrall. Mario began studying architecture at the prestigious Cooper Union, but dropped out just months later upon his mother's death in 1958. It was while working in home furnishings at the department store B. Altman that interior designer Albert Hadley urged him to apply for the Parsons Summer School program in Europe. He took a year to save up, supplementing his salary cleaning the eccentric design doyenne Rose Cumming's townhouse on Saturdays along with Hadley and other future design legends Mark Hampton and Tom Britt. In June 1961 he embarked on the European tour. and saw his first English country house. A lifelong love of traveling to Europe, especially to England and Sweden, to see stately homes commenced. He recalled, "My [first] trip to Europe, and particularly to England, was a revelation. There I discovered the true English country house style: effortless and without forethought. Those houses and their collections had been added to, built up slowly for generations, and their continuous use for centuries had given them a special aura, a patina all their own which any decorator would find hard to duplicate."

The so-called English country house style was actually an American invention. The Virginian Nancy Lancaster, née Perkins, in tandem with her business partner John Fowler, is credited with infusing the noble architecture of an English Palladian pile with the comfort of which Americans are particularly fond, such as *en suite* bathrooms which were further furnished as sitting rooms with soft carpet underfoot and seating. This Anglo-American fusion of stately and livable appealed wildly to a young Mario, who had grown up, by his own account, in an all-white Deco house where the living room – more a "dead room" he would say – was off-limits so that the vacuum tracks might not get disturbed.

It was around 1962 when Mario first laid eyes on a room that would change the course of his life. In the 1950s, a newly

Mario Buatta with his mother
and Aunt Mary in 1940

divorced Lancaster took residence in London at Avery Row where she furnished her double-height "buttah yeller living room" (read with a Southern drawl) with antiques and pictures, many magnificently scaled, from her previous country houses. When Mario saw a photograph of this room, in his own words, "It just knocked my eyes out." He would later acquire a pair of Venetian silvered glass mirrors from that very room (lot 497) as well as pieces from each of her other English houses.

In 1963, Mario made his first pilgrimage to Avery Row and found himself standing outside of Colefax & Fowler in front of a man wearing the exact same pocket square he was sporting. It was John Fowler himself who found Mario's enormous enthusiasm and evident ability beguiling. They formed a mentorship and friendship that lasted until Fowler's death in 1977. Fowler's philosophy of humble elegance guided Mario's developing aesthetic. "John Fowler taught me restraint. He said if you get grand on one thing, play it down on the next three."

Mario Buatta's father
Felix playing first violin

Mario Buatta in front of Tiffany's

It may be said that Mario Buatta's exuberant and romantic version of the English country house style defined an era in American design history. With the country swept up in Anglomania ignited by the wedding of Charles and Diana and the television series *Brideshead Revisited* at the dawn of the 1980s, Buatta's interiors, honed already for nearly twenty years, placed him at the forefront of taste.

No matter the decade, a Mario Buatta interior is glamorous, grand and joyful – in spades. He did everything with gusto and generosity – from swashbuckling curtains to shopping – why buy one when you can buy ten? Hollywood glamour surrounded him growing up with a father in show business and his aunt Mary often taking him crooner the Buatta family maternal aunt to see the slickly stylish films of the 1940s where she would sketch the costumes for her dressmaker to replicate. Giving his clients a silver screen worthy backdrop against which to live was essential to his ethos. The backdrop should express and enhance who they are and who they wanted to be, but just as importantly this backdrop

Mario Buatta with
Brooke Astor

should also have at least a kernel of who the client was and came from. Unlike some, Mario loved to raid a client's attic and include family heirlooms in his scheme. "I strive for something I call the undecorated look. I don't want a home to look as if it came together over a period of six weeks. It should be a lifetime of collecting," he often said.

Mario was a born collector. "One of my first purchases was an English Sheraton writing box for twelve dollars, bought out of my fifty-cent-a-week allowance. I loved the sense of history and mystery about it, and it has never stopped. I started collecting more and more antiques until my parents' house was so overcrowded with my "junk" furniture that they ordered me to move into my own apartment," he recounted. Between 1977 to 1991, he chaired New York's Winter Antiques Show, championing the importance – and glamour – of collecting antiques. Bringing his knack for publicity and sense of style, he helped make the show one of the most important and prestigious antiques fairs in the country. Along with the honor of redecorating Blair House, the Presidential Guest Quarters, this was one of his proudest accomplishments.

Specifically, Mario often said that the best education was to study nature and its play of pattern on pattern. This love of pattern is born out in his collection over and over, with highly decorated surfaces, whether in decalcomania, scrolled paper, or japanning reigning supreme. Specifically, he looked to the garden and strove to turn his rooms into indoor edens, from the color palette of clear fresh greens, yellows and apricots, to botanical and vegetable forms rendered in porcelain and flowered chintz.

Mario Buatta with Mark Hampton at Blair House, Washington DC

Mario Buatta with Mrs. Ann Getty, honorary chairman of the 1985 Winter Antiques Show

One might think of Mario's collection of antiques as having a talismanic power, given the emotional importance he invested in it. The unveiling of this collection is something that could never have happened during his lifetime as it was intrinsic to his sense of self. Just as owning something that belonged to Nancy, Sister, Slim, Bunny, Babe and others bestowed it with deep meaning for him, these pieces here will forever carry the essence of Mario magic within them.

Emily Evans Eerdmans
December 2019

Mario Buatta unveiling the street sign for Designers Way, New York

"I think we can all safely say that Mario Buatta was a genius at using gorgeous Impressionistic colors and making his rooms romantic, pretty, and comfortable.
Having worked with him for almost 30 years, I can attest to his brilliance as a designer, but I don't think we should forget about his other talent as a showman. Being a frustrated vaudevillian, he would use every book signing and lecture to ply his craft. He was more interested in engaging the audience, telling corny jokes and putting on one of his many props such as a bad wig or hillbilly teeth than telling the audience how to decorate. Of course we cannot forget Harold the plastic roach who went everywhere with Mario including Buckingham palace.
Mario appeared on the second and third seasons of a show called Southern charm. He told me that he was positively thrilled when people recognized him not as the famous decorator but from his appearance on a reality TV show. My son called Mario "the Dame Edna of Decorating". I can't tell you how much I miss him."

PATRICIA ALTSCHUL

"Mario's way of doing things always looked and felt like magic. He had a mind that could survey a room for three seconds, see a complete picture down to the last detail, and bring to life the room he saw. Seeing his daily process for a couple of decades, I saw that his inherent genius and talent, was accompanied by years of hard work and tireless learning. Mario's strict work ethic, honesty, and high standards, elevated us who worked with him to do our best work, for that I'm forever grateful."

HALEH ATABEIGI

"I knew he could be difficult, but Mario was great fun to work with. He could do anything--everything was done with such style and flair. I never felt pressured or imposed upon because he knew what would work. I was working with a very talented, funny master craftsman. All it took was patience and I loved being a part of his creativity."

GILLIAN ATTFIELD

"Pretty much everything that Mario bought from me was for himself, which I took as a compliment. But what he bought was stashed away in his Manhattan apartment (which no one was invited to see), his country house, (which he never visited himself), and his warehouses (which were strictly off limits). Yet he felt compelled to possess each and every item that he did buy. After all, antiques were to him what food and shelter are to others. Mario, you see, was a true and obsessive collector. Knowledgeable, he had an eye for the best and a nose for the unusual. It's ironic that as his holdings burgeoned they became increasingly concealed, even to him. But now, finally, we can take the full measure of Mario as a collector, as well as a connoisseur."

LOUIS BOFFERDING

"Part of Mario's expansive creativity was his passion for pranks. You never knew when you might become a victim of his delightful teasing.... and then the smile... he had succeeded again!
We all met right out of school and remained friends.... he is missed by all his friends and remembered with our smiles."

JULIE AND TOM BRITT

"Mario was a throwback, a character straight out of vaudeville. His antics and sense of humor were as corny as his taste and knowledge were sophisticated. He lived a few blocks from me, so I'd often run into him on the street, with that infernal, omnipresent cockroach Harold. Equally often, I'd encounter him at a cabaret or the theater--especially, of course, at Dame Edna's shows, again and again. The same obsessiveness that made him an Edna fanatic drove him to be both a superb decorator and an infamous hoarder. Thanks to him, and his Edna ardency, my daughter and I ended up one memorable night hanging out after a show with Mario, Barry Humphries, and two pals of the star--Maggie Smith and Judi Dench, both of them, naturally, full-time females and real Dames."

AMY FINE COLLINS

"A designer who's unique character was defined by his equaled levels of humor and tireless devotion to his craft and one who remained always a champion of younger generations throughout his prolific career."

MADISON COX

"Memories of Mario --where to begin? More than his iconic stature in the world of interior design, known to all--what I will remember most was his mischievous personality. For example, from time to time he would call my office and offer anyone who answered the phone the chance to double their salary--if they only would come work for him! And I made a big mistake agreeing to do a series of appearances together when our books were launched in 2013. Not only did Mario dominate all the conversation with his charming repartee, but his constant accoutrements--the hairy hand and rubber cockroach--were show stoppers!"

ELLIE CULLMAN

"No matter how famous he became, Mario never forgot his roots. I first met Mario in 1967, while listening to him speak at Wagner College, Staten Island. I immediately loved his color choices, fabrics, smattering of antiques and, best of all, his fun-loving approach. So began a fifty year fabulous friendship. Beneath the well-tailored, fashionable exterior, breathed a heart that loved life, friends, children, and always dogs. I will continue to miss him."

ALICE DIAMOND

"Mario was a total blast. We once collaborated on a Barneys holiday window, a depiction of New York in the 80's which was very chintzy and very much a parody of a typical Nouvelle Society living room. He was quite happy to join in the joke. Everyone in the Barneys display studio fell in love with him, and he bought gifts for us all. He was a talented, eccentric, and a real gent."

SIMON DOONAN

"My first time "experiencing" a room by Mario was seeing coverage of the premiere Kips Bay Decorator Showhouse in 1973. Looking at the room in retrospect it was fairly simple…by Mario's standards. Yet, it still had so many of his signature elements, which would become more and more bold over time. How wonderful it was for me to honor him along with all the original designers on the 40th anniversary in 2013. The joy he brought over the years to design junkies was immense."

JAMIE DRAKE

"What can we say about Mario? He was witty, fun, generous, exasperating, and occasionally "bad". Working from a simple yellow pad, he was a true genius who I was privileged to call a dear friend. We had so many adventures together, all entertaining, and always a learning experience. One such caper was when he complained one day about how much storage he had and how much he was paying monthly. I was also in the same situation but on a miniscule scale compared to my friend, the collector of everything fun and beautiful. And so we decided to go storage shopping. We visited a ton of warehouses comparing prices and locations. Most had a few too many Harolds for my taste. For those who didn't know Harold, he was a plastic cockroach that rarely left Mario's side and was brought out in the most inappropriate places--showrooms, black tie dinner parties, chic restaurants etc.--anywhere that would shock. In the end I decided to bite the bullet and sell my beloved treasures. I asked Mario a few weeks later what he had decided to do. He confessed that he had taken yet more storage space. When I told him he was insane he told me unapologetically that he loved every piece he ever bought and that he had decided to keep everything until the day he died. He ended the conversation by saying "then it will be someone else's problem!".
For what I am sure is the first time, the collection of the Prince of Chintz is all under one roof. I am certain that not even Mario ever experienced what we are now."

ANNE EISENHOWER

"Mario was a fixture and client of my early years. He fell in love and bought a canvas screen with a blue and white palette from 18th century France and kept it for himself for the rest of his life. His sense of humor and mischief was highly unusual. The fangs that he brandished

in an elevator once were so very convincing, I remember he actually shocked and scared some of the passengers. I knew of his tricks and calmed them. There was no one ever like him."

HELEN FIORATTI

"As most people who appreciated a certain greatness, I was under Mario's spell. In September 2008 when I bought my last apartment in NYC, I knew that Mario was the key to making it perfect. I contacted him and was so surprised at the ease with which he accepted my call, made an appointment to come see me, and then immediately we "had a deal"!

Mario knew the apartment as Ann Eisenhower had owned it and decorated it years before. There was easy transition to me and my desires. Almost immediately we started with his soon to be well filled written yellow legal pad page. I was mesmerized at his ease of decision for placement of furniture and his beautiful suggestions for fabrics and usage of rooms. What made it so easy to be with him was the fact that we both loved certain things of like nature. We really became friends very quickly.

Our trips to the DND and the various antique shops were just the most fun. I was always amazed that he could pick out something that would ultimately fit in so well after all was done. It may have been a small Lilly of the Valley flower to go in a tiny china vase, but the fact that he was able to know exactly what went where upon completion was so interesting. With my being a 'loving hands at home' type designer, I learned a lot from him.

He loved dogs and some people! He was generous in his thoughts generally speaking. He took great pleasure in joking with anyone who might be within earshot and he loved using that cockroach (Howard) in restaurants and along the streets. He knew I disliked that thing!!!

I loved him and my main consolation is in walking into my apartment and knowing that he was responsible for everything in it....I miss being with him, but I am surrounded by him...."

MARCIA FRENCH

"Years ago, when I had a weekend house in Northwestern Connecticut, I hired Mario, and as with most of his clients, we became friends. Mario was a one-man show with his yellow legal pads and blue Bic pens. There were reams of incomprehensible notations. Well, that is to anyone but Mario and my cat, Pinky. Our mutual friend, Patty Dryden, saw the beauty of his notes and made the most ingenious screen out of them for her dining room. Years later, when we were going through the Bunny Mellon sale at Sotheby's, Mario noticed the small scale of the furniture. Bunny was a tall imposing woman. Mario turned to me and said, "She must have loved her dollhouse as a little girl." Mario's sense of color, patterns, knowledge of antiques and proportions, were impeccable. He truly was as cozy and fun as the rooms he created."

CATHY GRAHAM

"To have known Mario is to have LOVED Mario. Three generations of Hamptons have known and loved the Prince of Chintz: my Parents, my husband and I, and my 3 children. Mario could be a paradox - his glamorous and over the top interiors were insanely comfortable and livable. He also loved to play the curmudgeon, which was at odds with his hilarious and outrageous sense of humor and his undeniable kindness. He kept us all on our toes and reveled in his unpredictability.
Though he is greatly missed, his absolutely stunning portfolio of work will connect us to his memory forever. He will always be one of the most iconic and legendary pioneers of design and I am grateful to have also called him my friend."

ALEXA HAMPTON

"Mario Buatta and I started working together way back in the late seventies. He was involved with the decor of many of our homes over the years including the 99 room French chateau built by railroad heiress Harriet Pullman in 1915 called "Carolands". For all those years our family was surrounded by beautiful rooms thanks to his genius in combining patterns and his incredible color sense. He became a close friend and is greatly missed by us."

CHARLES AND ANN JOHNSON

"I first met Mario when I joined Sibyl Colefax & John Fowler over twenty-five years ago. I was entering an entirely new world – up until then I had worked as a lawyer – and conservatively dressed Mario, with his zany wigs, false noses and very particular sense of humor made me realize just how different it was going to be. Mario's association with the company sprang from his friendship with John Fowler many years previously. Mario's own decorating style was distinct from but very much influenced by Fowler's: it might be characterized as 'Colefax & Fowler with an American accent'. After John Fowler's death, Mario remained a loyal friend to his successors in the company, always coming in for a chat on his frequent visits to London, and in touch with us between visits, in those pre-email days, by lengthy, gossipy telephone conversations with our archivist, Barrie McIntyre; there can't have been a thing going in the company that Mario didn't know about and Barrie was able to keep us all equally up to date with the doings of Mario's world in New York. Mario's attachment to Sibyl Colefax & John Fowler was not just social, however. To my own great pleasure and satisfaction, he remained a loyal patron of our antiques department, regularly making significant purchases from us over many years, not just on behalf of his clients but also for his own collection. I was always particularly pleased when an item of stock that I had found caught his eye and passed the "Mario test"."

ROGER JONES

The drawing was commissioned by the NYTimes. I do not remember the exact year --maybe 1989 -88, and it appeared in the magazine section. It was under Cary Donovan's editorial direction. She sent me to his apartment, which of course I adored. Messy and super entertaining but elegant and so so fun. Not dry fake modernism of our days--or pretend wannabe of the late 80's--just exuberant and full of life, like Mario himself. He posed for a life drawing but talked a lot at the same time. I responded immediately to Mario's charm, he made me feel immediately at home and his kindness, I will never forget. What a heart, what a smile, what generosity!

KONSTANTIN KAKANIAS

""DESIGN is not just what it looks like and feels like. DESIGN is what works." — Steve Jobs
Mario achieved the epitome of DESIGN. He always knew what worked. That was his genius."

ELLEN KRAVET

"Mario was a joy and very humorous experience to work with! He helped us with our two Tulsa homes, Aspen home and our Yacht which won an International Award for interior design!"

ROXANA AND ROBERT LORTON

"I discovered the beauty of Mario's extraordinary creations from the magazines I poured over in the 1970's and early 80's growing up in the Midwest; often from the public library or the stacks of the college library I attended. My dream was to be a decorator and work for Mario.
He was an inspiration to millions, a friend to many, a mentor to me.
Working with Mario opened my eyes to his true creative genius. He told me to look far into the background of a chintz for a possible wall color and to use one special vendor to hand sew decorative pillows; train them in the details you love.
The office had hundreds of chaotic stacked fabrics and boxes of passementerie to shop from. Mario would tell me to find the contrast fabric for a curtain or sofa skirt tape trim. I would show him so many options and he always said "no". It had to be the perfect shade or shape. He would never settle.
Saturdays were my favorite days with Mario. Elsa Klench was always on the tiny TV perched atop a towering stack of books, magazines and papers on his desk. Mario was always on the phone with his girlfriends. We completed monthly billings which he prepared by hand on a yellow legal pad stapled with backup. I typed bills on thin color-coded onion skin papers separated by carbon paper.
Mario was a true genius, a rare force of nature and a crazy efficient boss I am grateful to have worked for him and to have known him."

BETH MARTELL

"Mario was a magician with his wit, humor, color, taste and great vision. He captured the spirit of the great English Houses but imbued it with a new spirit in the most wonderful American way. He had a wicked tongue that left us laughing for days. It's not the same without Mario holding court!"

BRIAN MCCARTHY

"Knowing he had such an archive at home, such a story to tell, such work to record, such a book to creat e, I stalked Mario for years wanting to be his publisher. First, he gave me only his humor (the faux cockroaches, the corny but hilarious Italian-American jokes), as a test of whether we could be friends, first and foremost, and accept him hook, line, and sinker….and then he went to work, embarking on his book, his last great project….only hinting that there was just soooo much at home to go through, he spent more than a year bringing in piles of this and that, high and low: from folios of original fabrics and papers to crumpled newspaper and magazine articles; from rare faded color images to unique embroidery and tassels, and more and more from this endless treasure trove.
He was proud of fifty years of exceptional work but ever self-deprecating: seeing himself as much a historian of American interior design as its paradigm. We watched him make his book by hand, as he must have shaped a room, until it was what he wanted, precisely, and could enjoy it. His regret was that there was still so much more to tell."
Our regret, on seeing this extraordinary collection, is that he isn't here to deeply amuse and greatly inform us with the stories that accompany each and every object. We miss you, can't thank you enough, and promise to keep your fire burning brightly.

CHARLES MIERS

"In the mid 80's I left Wall Street for the world of decorating. Reading all the decorating magazines for years, of course I knew who Mario was, but, his quirks, his jokes and his personality was something yet to be experienced. I remember calling him to tell him about a new shipment that would all be in place in my shop on Thursday. Mario arrived on Wednesday morning! On the floor were stacks of porcelain, objects etc.. He blew in and started with rapid fire questions and completely flustered the staff. I pulled him aside and said, 'would you like something to drink?' As I gave it to him I said 'now, please be nice to my staff and do NOT bark at them like that , these girls think you hung the moon.' He fired back, 'are you always this bossy?' I said yes, don't forget it. We understood each other perfectly after that and laughed for another 35 years."

CHARLOTTE MOSS

"I remember hearing many hilarious anecdotes about Mario, like everybody did—they were part of New York life, as much as stories about Ed Koch or Garbo or getting in a cab and

having the driver say 'I just had Jackie O in my cab.' Mario was many things, but he really was a great New Yorker.

My father owned the textile house Cowtan & Tout, and for a brief moment in the early 80's was known as "The Prince of Chintz" before the title stuck better to Mario and he kind of made off with it. Fair enough. Mario was a big client, but they were also friends and highly outrageous humorous sparring partners. I remember hearing about a call my dad took from Mario to complain about something and my father said 'Mario, do you call up Clarence House and talk like this to Robin Roberts? This is the Big Cheese!" And hung up on him. They would what is now known as 'punk' each other.

Everyone saw or read about this side of Mario--the dollar bills snatched away on a string, the fake noses, etc. But I will also tell you that he was the last person to leave my mother's funeral, which moved me very much. I watched closely, and the emotion on his face showed an enormous heart disguised by the equally enormous capacity for mischief. He did know what pain was, and he knew what friendship was, and while pretending to make you laugh he could be a real friend.

Remembering this, I took great pleasure in calling him when he was in a hospital just last year to let him know I had dedicated my Kips Bay showhouse room to him, an homage to one of his great red lacquer rooms of I think 1980. I was full of sincere feeling as I started to describe how everybody was talking about him and the New York Times was covering it, etc., and he cut me off and said he was in trouble for sexually assaulting a nurse. "I don't know what happened, I just stuck it in." It was his way of not letting it get too serious, you see—he knew, and I knew it was the end, but he wanted no tears. They don't make people like that anymore."

DAVID NETTO

"When Mario arrived in London and first met John Fowler, he also met my father, George Oakes. George was Colefax and Fowler's brilliant decorative painter and designer. His work with John Fowler, in dozens of the grandest houses, was much admired by Mario. Mario and George struck up a long friendship, both enjoying each other's irreverent attitude and sense of humor, the ability to not take oneself seriously. Mario visited our cottage in the Kent countryside dressed up hilariously in a wig with hair curlers and we were all totally smitten.

He was to commission my father many times over the years. Amongst these commissions were the dog paintings for his own collection and many hand painted silk pillows. These were most coveted by George's clients, each one exquisitely painted in oils on silk with delectable images of fruit, flowers, and insects. Mario adored them. Eventually they became a signature of his interiors, propped on a chair or sofa, a signifier of nature and beauty, and an authentic stamp of the English country house style that he so loved."

LUCINDA OAKES

"Mario was the master mixer. There was no one who had an eye for mixing fabrics the way that he did. He learned from the best and truly became a master himself. His magical interiors always felt collected and unique, and reflected his great taste and wonderful sense of humor. Mario loved English furniture, ceramics, and Chinoiserie, and shopped in all the best stores and at auctions all over the world. His rooms felt personal, layered and sophisticated. Mario brought English country house style to America and made it fresh and relevant, creating interiors that were both luxurious and livable. His name will always go hand in hand with beautiful, floral printed fabrics – he truly was "The Prince of Chintz." Mario's incredible sense of whimsy and love of animals is a passion we both shared. He was a great friend that my partner, Scott, and I will always remember. His wit and naughty charm is greatly missed by all who knew and loved him."

ALEX PAPACHRISTIDIS

"There will never be another Mario. And for good reason. For fifty-some years he designed extraordinary, traditional interiors combining find design with shelter, comfort, and joy. His color palette cheers, delights, and offers emotional sustenance. It seems impossible to be depressed in a Mario Buatta interior. When I became editor-in-chief of Architectural Digest in 1970, it was always a pleasure to show his work, in part because of the fan mail we received from our readers and because a Mario Buatta interior on the cover meant big newsstand sales. He was important to the Magazine's success and to the design industry. The world knows him now, HE IS A LEGEND! I miss him dearly."

PAIGE RENSE

My first exposure to the extraordinary Mario Buatta was through the pages of the shelter magazines I adored and looked to for inspiration when I was developing my own design aesthetic. As a young designer coming up in that world, I would pore over his sophisticated yet accessible interiors in the late 70's, when he was cementing his status as a visionary. I remember being so taken with a picture hung in the cornice of one of his rooms with an impossibly elegant, perfect bow, just as the English did (a style which would later earn him his famous moniker, The Prince of Chintz).

In the 80's, seeing his work first-hand brought me such joy—he translated the refinement and carefully curated English interiors in a very American way—layering in comfort, ease, warmth, and his own distinctive punch of patterns. His interiors were so impactful and had guts and gusto to spare!

During the mid-80's, at Mario's request, I had the honor of decorating the Tiffany Room at what is now known as The Winter Show at the Armory in Manhattan (an event he revived and was chairing at the time). It was during this period together that we became friends and I got to know Mario, the comedian and prankster (an unexpected dichotomy in his persona that pleasantly surprised me!). He made me belly laugh so many times, with his

faux mouse, toupees, and various funny bits. One such joke included a Tiffany shopping bag filled with broken glass which he deliberately dropped as he handed it to me. It was pre-staged, but I thought all those valuables were destroyed on the spot! It was so refreshing that at the heart of all this elegant work was a person who could have taken himself quite seriously but didn't. In the end he disabled us all with not only with his beautiful work, but his inherent charm and love of laughter.

CAROLYNE ROEHM

"One of the reasons I loved working for Mario was his wonderful eye, deep appreciation for beautiful objects and antiques, and his great sense of whimsy. To go shopping with Mario was alternately a great learning experience and also quite terrifying as no one could shop as fast as Mario! Keeping up with him wasn't always easy, but it was always enlightening and great fun. His constant pursuit of beauty and the next wonderful object was relentless, but it was true to who he was and informed all of his collecting. I doubt there will ever be another collector or collection quite like Mario's."

TODD ROMANO

"Mario Buatta was a lifetime friend who really became part of our family. We all loved him! Mario had a great big heart and was tons of fun. I thought of him as a brother despite the fact he would introduce me to all as his mother. He came to family weddings, christenings, and birthday parties. He usually spent Christmas with us and the kids affectionately called him "Uncle". He was such good company as he had a fabulous sense of humor. Someone asked him why he was called the Prince of Chintz and he replied he was too young to be call the king. Mario was also our decorator and I know how very lucky we were to have him design so many projects. His genius was his sense of color rivaling Matisse plus he understood better than any architect the importance of scale, proportion, and detail. He thought being called a designer was inappropriate, he would always state he was a decorator. In fact, he was a legend, a genius, and a dear friend."

HILARY AND WILBUR ROSS

"As new married thirty-somethings, we had both admired Mario's work for years and called him, fingers crossed, in the hopes that he would agree to meet with us and work on our John Staub house in Houston. The house was perfectly suited for Mario's "Prince of Chintz" version of the sumptuous English Country House look. That meeting kicked off an 18-year relationship and spanned three children, three homes lots and lots of laughs! Mario was a trusted advisor and great teacher on Georgian antiques, idealized proportions on EVERYTHING, perfect seating arrangements and the most gorgeous upholstery ever. Mario was a true one of a kind, a dear friend, and a very special man to all of us."

COURTNEY AND CHRISTOPHER SAROFIM

"I was deeply honored when asked to write a few words about my friend Mario Buatta. He was a brilliant interior decorator and also a kind and generous friend. We shared a love of dogs and dog paintings, and his support of our mutual interest was always immediate and sincerely appreciated.

Mario was an early proponent of the English country house style, to become so closely associated with dogs, dog paintings and the country life. He bought his first English nineteenth century dog painting in the 1960's, putting together an extraordinary collection over the years. They were eventually to take over his apartment, hanging floor to ceiling from blue taffeta bows in his elegant living room. Explaining his interest in dog paintings, he joked that "Yes, you don't have to feed or walk them.... and they go up in value!" Mario will be sorely missed."

WILLIAM SECORD

"Mario used to joke about how he did the English country house look: he'd decorate the apartment, call the ASPCA to bring in a pack of dogs, feed them well, with no walks and locked in the apartment for a good two weeks. Then they were let out, apartment cleaned, and voila! The English country house look! What Mario knew was that layers and layers of years of collecting, and the patina of life are what make a room. Why have one spaniel painting, when you can corner the market?

His wit and humor where unparalleled and I recall his encouragement to take life a little less seriously. He would often send me cutouts from Crate & Barrel or 'Shades of Light' with a post it note, here a few shapes for you to copy!"

CHRIS SPITZMILLER

"When Mario passed away, it was a great loss to the design profession. But what a legacy he left. There are very few designers who defined an era in design and yet their work is also considered timeless. Mario did it. I distinctly remember when I asked him to give a talk to students at the college just a few years ago he gruffly agreed but prophesied that nobody would come, saying "students don't care about what I do." When the time came, the room was packed and he talked about his work with a sparkle in his eye to a rapt audience."

DAVID SPROULS

"Mario Buatta was a dear friend to my grandmother, Peggy Lee, and through her, he became my beloved friend as well. She was so impressed by his immense talent and exceptional taste and was always eager to tell me and others all about the prestigious designing jobs that Mario took on. But it wasn't his brilliant interior design skills that most impressed her – it was his amazing sense of humor that she loved best. It tickled her that someone as impressive and successful as Mario was (designing Blair House!) was

the same person who put so much thought and effort into pulling off some of the funniest pranks ever (bringing a tuxedo-clad chimpanzee to one of her concerts!). It's hard to say goodbye to a spirit as bright as his, but just as Peggy Lee's music lives on, so too do Mario's wonderful designs. The two of them created art that endures, and wherever they are now, they likely are surrounded by good music and a lot of beautiful Chintz."

HOLLY FOSTER WELLS

"Maestro Mario lived life with great gusto. His zest for layering rooms with beautiful antiques, shamelessly acquisitive nature and unique sense of humor complemented a broad smile and pocket-square panache. As a decorator, he considered carefully; as a collector, he bought with abandon; eager as the early bird, he was also a competitive shopper. To know Mario was to experience an exasperating torrent of neuroses, redeemed in the end by his unfailing knack for detail, lofty touches that made things memorable. And, to think he accomplished virtually everything on his own -- as a one-man band -- is to realize his selections are an extraordinary legacy."

ANGUS WILKIE

"Edith Wolf opened Bardith in 1962. From the beginning, Mario Buatta was the first one knocking on the door when a new shipment arrived. Mario always had a joke. He often came into the shop saying that he was about to open a second Bardith across the street. He had purchased our best pieces for decades and maintained that he would now flood the market with the best antique porcelain and pottery pushing us out of business."

STEVE WOLF

I live in an apartment in a 1929 Federal-style town house with apricot walls and a floor painted to look like the floor of a Russian palace. I sleep in a bed from the Brighton Pavilion in England that was made for Prince Albert, but he never liked sleeping in it. I have paintings of dogs that hang on sashes of silk with bows at the top by the ceiling. And I have an octagonal dining table. I think I've used it twice…

120

□ I

A GILT BRONZE DOLPHIN DOOR KNOCKER

height 7 ½ in.; width 4 in.; depth 3 in.; 19.1 cm; 10.2 cm; 7.6 cm

$ 500-800

□ 2

A PORCELAIN TROMPE L'OEIL ENVELOPE ADDRESSED TO MARIO BUATTA FROM ARCHITECTURAL DIGEST, DATED DECEMBER 1996

width 5 ½ in.; 14 cm

PROVENANCE

Gifted to Mario by Architectural Digest for Christmas in 1996

$ 200-300

2

3

□ 3

A PAIR OF STAINED WOOD BOOT STOPPERS, LATE 19TH CENTURY

height 23 in.; width 3 ½ in.; depth 11 in.;
58.4 cm; 8.9 cm; 27.9 cm

$ 400-600

□ 4

A BRASS-BOUND MAHOGANY BUCKET, LATE 19TH/20TH CENTURY

height 20 ½ in.; width 17 ½ in.; depth 17 ½ in.;
52.1 cm; 44.5 cm; 44.5 cm

$ 300-500

4

5

5

6

5

A BARREL-FORM OAK UMBRELLA STAND TOGETHER WITH A SELECTION OF TEN WALKING STICKS

(barrel) diameter 13 ½ in.; height 23 ¾ in.; (tallest stick) 37 ½ in.; 34.3 cm; 60.3 cm; 95.3 cm

$ 3,000-5,000

□ 6

A CAST IRON COALBROOKDALE STICK OR UMBRELLA STAND, LATE 19TH CENTURY

height 24 in.; width 20 in.; depth 10 in.; 61 cm; 50.8 cm; 25.4 cm

PROVENANCE

W. H. Potts, 1 February 1982

$ 600-900

7

7

□ 7

A CAST IRON GREYHOUND DOOR STOP TOGETHER WITH A DOG KEYHOLDER

(tallest) height 19 in.; width 9 in.;
48.3 cm; 22.9 cm

$ 600-900

□ 8

AN ENGLISH BROWN-GLAZED STONEWARE MODEL OF A SEATED SPANIEL, 19TH CENTURY

wearing a chained collar, on a small oval stepped base
height 12 ¼ in.; 31.1 cm

$ 1,000-1,500

8

9

9

A PAIR OF CHINESE BLUE AND WHITE JARDINIERES, LATE 19TH/EARLY 20TH CENTURY

each sturdily potted, set on a pierced base and extending to a scalloped rim, the exterior with reserved panels of blossoming plants, the center with a fenced garden and flowering peonies, prunus and chrysanthemum
length 21 in.; 53.5 cm

$ 5,000-7,000

10

A CONTINENTAL FAIENCE PORTABLE STOVE AND COVER, LATE 18TH/19TH CENTURY

of square-section and baluster form, with molded scrollwork and pierced openings, marbled in trails of green glaze, with wooden handles and original metal liner
height 19 ½ in.; 49.5 cm

$ 3,000-4,000

10

11

11

A PIEDMONTESE NEOCLASSICAL STYLE POLYCHROME TOLE PEINTE LANTERN

height 32 in.; width 20 in.; depth 20 in.; 81.3 cm; 50.8 cm; 50.8 cm

$ 3,000-5,000

12

A GEORGE II STYLE WHITE-PAINTED CONSOLE WITH BRECHE D'ALEP MARBLE TOP, LATE 19TH/EARLY 20TH CENTURY

height 33 in.; width 40 ½ in.; depth 23 ¼ in.; 83.8 cm; 102.9 cm; 59 cm

$ 4,000-6,000

12

13

A PAIR OF LARGE GREEN-PAINTED CARVED WOODEN PALM FRONDS, 20TH CENTURY

height 139 in.; width 42 in.; depth 16 in.;
353.1 cm; 106.7 cm; 40.6 cm

PROVENANCE

Janet Annenberg Hooker, Palm Beach
Christie's New York, 28 September 1995, Lot 339

EXHIBITED

Kips Bay Show House, New York, 1997, Conservatory Landing

Janet Annenberg Hooker (1904-1997), of the Annenberg publishing family, was a philanthropist with a particular interest in jewellery and an important benefactor of the Smithsonian Museum of Natural History, where she endowed the display of the geology, gems and mineral collection. She also funded the redecoration of the Blue Room at the White House and the reception rooms at Blair House.

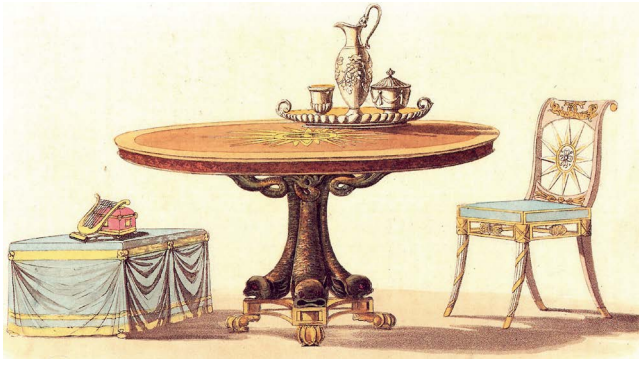
$ 6,000-10,000

Kips Bay Show House, New York, 1997, Conservatory Landing, courtesy of Thibaut Jeanson Photography

13

REGENCY

Politically, the Regency is defined as the period between 1811 and 1820 when Parliament named the Prince of Wales as Regent to his physically and mentally incapacitated father George III. In the decorative arts, the term refers to a period spanning the late 1790s to the end of George IV's reign in 1830 or even that of William IV in 1837, which marked a definitive break from 18th-century Georgian taste. The Regency style had many influences both internally and from abroad, beginning with the neoclassicism of the late Louis XVI period practiced by the Prince of Wales' architect Henry Holland followed by the more archaeologically-inspired French Empire style developed by Napoleon's tastemakers Percier and Fontaine, based on Greek and Roman antiquity and paralleled in England by the work of the architect Charles Heathcote Tatham and the connoisseur-collector Thomas Hope. Napoleon's Egyptian campaign documented by the artist and archaeologist Vivant Denon sparked an interest in Egyptian motifs, and the exotic appeal of Chinese and Gothic ornament continued to play a role. One decorative element that proved particularly popular was the dolphin, derived from ancient Roman art and frequently seen in France due to its associations with the heir to the throne the *dauphin*, and also previously favoured by William Kent in his furniture designs. As a maritime symbol, dolphins would take on a new resonance after Nelson's victory at Trafalgar in 1805 asurred Britain's status as the world's dominant naval power. The Regency Style came to be regarded as the pinnacle of classical elegance and enjoyed a revival in the 20th century on both sides of the Atlantic among designers ranging from Sibyl Colefax and Syrie Maugham to Dorothy Draper, Elsie de Wolfe and Billy Haines.



Rudolph Ackermann, *The Repository of Arts*, plate 148

14

14

A CHINESE LACQUER CENTER TABLE ON A JAPANNED AND GILTWOOD DOLPHIN BASE, 19TH CENTURY

top and base possibly associated; formerly with additional base
height 28 in.; width 25 ¼ in.; depth 17 ½ in.;
71 cm; 64 cm; 44.5 cm

$ 3,000-5,000

15

15

A SET OF FOUR REGENCY GILT AND EBONISED WOOD CANED SIDE CHAIRS IN THE MANNER OF HENRY HOLLAND, EARLY 19TH CENTURY

on brass castors
height 33 ¾ in.; width 20 ⅛ in.; depth 17 ⅜ in.;
85.7 cm; 50.8 cm; 43.8 cm

PROVENANCE

Colefax and Fowler, London, 27 June 1983

$ 3,000-5,000

16

□ 16

A VENETIAN BLUE PAINTED AND SILVERED WOOD DOLPHIN-FORM GROTTO STAND, LATE 19TH CENTURY

height 36 ½ in.; width 14 in.; depth 12 ½ in.;
92.7 cm; 35.6 cm; 31.8 cm

PROVENANCE

Christie's New York, 6-7 September 2006, lot 591

$ 1,200-1,800

17

□ 17

A PAIR OF GILT AND EBONISED WOOD DOLPHIN-FORM JARDINIERES, 20TH CENTURY

with metal liners
height 37 in.; width 16 in.; 94 cm; 40.6 cm

PROVENANCE

Cora Ginsburg Gallery, Tarrytown, New York, 30 January 1986

$ 2,000-3,000

□ 18

A PAIR OF REGENCY STYLE BLACK AND POLYCHROME PAINTED OPEN ARMCHAIRS AND A PAIR OF REGENCY STYLE EBONISED AND PARCEL-GILT SIDE CHAIRS

the open armchairs with caned seats, the side chairs with drop-in seats
(armchairs) height 35 in.; width 23 ½ in.; depth 20 in.; 88.9 cm; 59.7 cm; 50.8 cm

$ 600-900

18

19

□ 19

A PAIR OF CARVED EBONIZED WOOD DOLPHIN BRACKETS

height 18 in.; width 7 ½ in.; depth 2 ½ in.;
45.7 cm; 19.1 cm; 6.4 cm

PROVENANCE

Sotheby's New York, 9 April 1999, lot 778
The Collection of Armin B. Allen

$ 1,200-1,800

□ 20

A REGENCY REVIVAL GILTWOOD AND SIMULATED MARBLE DOLPHIN GUERIDON , EARLY 20TH CENTURY

height 29 in.; diameter of top 20 in.; 73.7 cm; 50.8 cm

$ 2,500-3,500

The first Kips Bay Show House, 1973

20

21

□ 21

A REGENCY STYLE TROMPE L'OEIL GUERIDON

height 25 in.; 63.5 cm

PROVENANCE

Todd Alexander Romano Antiques, New York, 20 May 2004

$ 600-800

□ 22

A REGENCY SIMULATED ROSEWOOD AND PARCEL GILT TRIPOD TABLE, 19TH CENTURY

adapted from a pole screen, top inset with later needlework panel; decoration refreshed
height 28 in.; width 16 ½ in.; depth 14 in.;
71 cm; 42 cm; 36 cm

PROVENANCE

The Estate of Mrs. Charles Englehard, Christie's New York, 18 March 2005, lot 4

$ 1,200-1,800

22

23

A REGENCY EBONISED AND GILTWOOD CONVEX MIRROR, EARLY 19TH CENTURY

height 59 in.; width 26 ½ in.; depth 4 ½ in.;
149.9 cm; 67.3 cm; 11.4 cm

$ 4,000-6,000

If you don't know about the eighteenth and nineteenth centuries, you can't decorate for the twenty-first. There's no way.

24

24

AN ENGLISH PORCELAIN PART-DESSERT SERVICE, PROBABLY COALPORT, CIRCA 1810

painted and gilt with a bamboo and leaf-border comprising: a footed oval dish, a low footed oval dish, a pair of sauce tureens, cover and stands, eight oval dishes, seven square shaped dishes, four shell dishes, two shell dishes of a different shape, twelve plates 8 3/4 in. diameter, and eleven plates, 8 1/4 in. diameter, *two pieces with gilt numeral 23. 52 pieces*

$ 5,000-7,000

25

□ 25

A PAIR OF REGENCY GRAINED AND PARCEL GILT CENTER TABLES, THE BASES 19TH CENTURY AND ADAPTED FROM POLE SCREENS

each with an oval mirrored decalcomania top decorated with butterflies and shells; minor variations in height
height 24 in.; width 15 ½ in; depth 12 in.;
61 cm; 39.4 cm; 30.5 cm

PROVENANCE

The Estate of Mrs. Charles Engelhard, Christie's New York, 18 March 2005, lot 360

$ 1,200-1,800

26

26 (INTERIOR)

□ 26

A REGENCY OCTAGONAL PENWORK LIDDED TABLE, CIRCA 1825

painted with oak leaves and acorns, and with later brass liner inside, the top with a later added hand-coloured engraving
height 30 in.; width 18 ½ in.; depth 13 in.; 76.2 cm; 47 cm; 33 cm

PROVENANCE

Christie's New York, 17 October 1997, lot 500

$ 500-800

27

□ 27

A PENWORK SMALL KNEEHOLE DESK

height 31 ½ in.; width 35 ½ in.; depth 19 in.; 80 cm; 89.4 cm; 48.3 cm

$ 600-900

28

A REGENCY GILT AND EBONISED WOOD STARBURST CONVEX MIRROR, EARLY 19TH CENTURY

height 32 ½ in.; width 33 ½ in.;
82.6 cm; 85.1 cm

A pair of virtually identical starburst mirrors were formerly with Mallett, London, illustrated in their 1992 handbook, p.38-39.

$ 4,000-6,000

29

A PAINTED TOLE PURDONIUM OF CONCH SHELL-FORM, 19TH CENTURY

with scalloped lid, bronze Pegasus finial, and zinc liner
height 22 in.; width 19 in.; depth 30 in.; 55.9 cm; 48.5 cm; 76.2 cm

PROVENANCE

The Collection of Nancy Lancaster,
Colefax & Fowler, London, 24 September 1982

$ 3,000-5,000

28

29

30

□ 30

A PAIR OF FRENCH EMPIRE MAHOGANY CHAISES EN GONDOLE, FIRST QUARTER 19TH CENTURY

height 31 ¾ in.; width 19 in.; depth 19 in.;
80.6 cm; 48.3 cm; 48.3 cm

$ 400-600

□ 31

A FRENCH LOUIS-PHILIPPE OCTAGONAL MAHOGANY, SYCAMORE, AND AMARANTH PARQUETRY TILT-TOP TABLE, 19TH CENTURY

height 26 in.; diameter 40 in.; 66 cm; 101.6 cm

$ 2,500-3,500

31

32

32

A FRENCH EMPIRE GILT BRONZE-MOUNTED TOLE PEINTE URN-FORM NIGHT PROJECTION TIMEPIECE, CIRCA 1810

the dial signed *Bofenschen* à *Paris*; with lion and ring mask handles
height 21 in.; 53.3 cm

PROVENANCE

Sotheby's New York, 27 October 2001, lot 136

$ 3,000-5,000

□ 33

A REGENCY OCTAGONAL PARCEL-GILT AND EBONISED WOOD CONVEX MIRROR, 19TH CENTURY

diameter 18 ½ in.; depth 3 in.; 47 cm; 7.6 cm

PROVENANCE

Georgian Manor Antiques, Fairhaven, 29 January 2012

$ 500-800

33

34

□ 34

A GROUP OF FOUR EMPIRE GILT BRONZE CANDLESTICKS, 19TH CENTURY

height 10 ½ in.; 26.7 cm

$ 800-1,200

35

□ 35

A PAIR OF FRENCH LOUIS-PHILIPPE GILT AND PATINATED BRONZE CANDLESTICKS, CIRCA 1840

height 12 ½ in.; 31.8 cm

$ 1,200-1,800

36

□ 36

A BERLIN CABINET PLATE, CIRCA 1820

painted with a white horse in a tropical landscape, with figures on horseback in the background, inscribed '*Nedjed*.' in gilding, reserved in a gilt border, *sceptre mark in underglaze-blue, impressed numeral 17*
diameter 9 ¾ in.; 24.8 cm

$ 1,000-1,500

37

37

A PAIR OF CHINESE FAMILLE-ROSE VASES AND COVERS LATE 19TH/EARLY 20TH CENTURY

each of lobed baluster form, the center painted with pheasants on branches and rockwork among blossoming peonies, the shoulder and neck richly decorated with further floral sprigs and butterflies, the domed covers similarly decorated with a bud-form knop
height overall 21 in.; 53.3 cm

$ 5,000-7,000

□ 38

A PAIR OF ROCK CRYSTAL TABLE LAMPS

height 24 ¼ in.; width 5 in.; 61.6 cm; 12.7 cm

$ 1,200-1,800

38

39

A CHINESE BLACK AND GOLD LACQUER SIDE TABLE

height 29 ½ in.; width 36 in.; depth 22 in.; 74.9 cm; 91.4 cm; 55.9 cm

$ 3,000-5,000

39

40

40

A PAIR OF ENGLISH ROCOCO REVIVAL CARVED AND GILTWOOD WALL LIGHTS WITH GILT BRONZE NOZZLES, LATE 19TH/EARLY 20TH CENTURY

height 12 in.; width 28 in.; 30.5 cm; 71.1 cm

$ 4,000-6,000

I strive for something I call the undecorated look. I don't want a home to look as if it came together over a period of six weeks. It should be a lifetime of collecting.

41

41

A GERMAN FAIENCE POWDERED-MANGANESE-GROUND FIVE VASE GARNITURE AND THREE COVERS, MID-18TH CENTURY

comprising a baluster vase and cover, two beaker vases and two ovoid vases and covers, painted with panels of single chinoiserie standing figures within blue line borders, reserved on a powdered-ground enriched with foliate scrolls and single flowers
(baluster vase) height 15 ¾ in.; 40 cm

PROVENANCE

Mallett, London, 23 June 1983

$ 6,000-8,000

42

A LOUIS XV FIVE-FOLD BLUE AND WHITE CHINOISERIE WALLPAPER SCREEN, THE WALLPAPER 18TH CENTURY

height 79 in.; width 21 in.; depth 6 in.;
200.7 cm; 53.3 cm; 15.2 cm

PROVENANCE

L'Antiquaire & the Connoisseur, New York, 8 July 1967

EXHIBITED

Greenwich Connecticut Decorators Showhouse, 1969
Kips Bay 1987, Townhouse Living Room

This screen was acquired in the late 1960s and put to work ever since, both in Buatta's public exhibitions as well as in his private spaces. It appeared in Buatta's first ever published room, a decorator's show house in Greenwich illustrated in the September 1969 issue of *House and Garden*, but was also kept in each of his apartments, and served a useful purpose when receiving clients. Mario liked to recall that sometimes he would invite prospective clients home to see his portfolio, and then hide behind the screen to eavesdrop whilst they discussed their reactions to his highly personal style.

$ 4,000-6,000

42

Decorator's Show House, Greenwich, 1969

Kips Bay Show House, New York, 1987

43

□ 43

A PAIR OF CHINESE-STYLE GLAZED EARTHENWARE MODELS OF PAGODAS, EARLY 20TH CENTURY

height 24 in.; 61 cm

$ 2,000-3,000

□ 44

A GEORGE III PAINTED FAUX-BAMBOO SETTEE, CIRCA 1770

height 40 ¼ in.; width 82 in.; depth 31 in.; 102.2 cm; 208.3 cm; 78.7 cm

PROVENANCE

Sotheby Parke Bernet, Inc. New York, 25 June 1976, lot 110

$ 2,000-3,000

44

□ 45

A PAIR OF CHINESE BLUE AND WHITE BALUSTER VASES QING DYNASTY, KANGXI PERIOD

each painted with scrolling foliage and blooming flowers
height 15 ⅝ in.; 39.8 cm

PROVENANCE

The Collection of Monsieur Laurent Heliot
Property of a Lady, Sotheby's London, 20 March 1979, lot 20
The Collection of "The Locusts," Staatsburg, New York
Sotheby's New York, 16 October 1983, lot 70
Christie's New York, 23-24 January 2002, lot 28

$ 2,500-3,500

45

46

□ 46

A FRENCH BAROQUE STYLE GILTWOOD BRACKET

height 13 ½ in.; width 18 in.; depth 9 ½ in.; 34.3 cm; 45.7 cm; 24.1 cm

$ 2,000-3,000

□ 47

A PAIR OF FRENCH RÉGENCE STYLE GILTWOOD BRACKETS

height 14 in.; width 5 ¼ in.; depth 13 in.; 35.6 cm; 13.3 cm; 33 cm

$ 2,000-3,000

47

48

49

□ 48

A SPA POLYCHROME DECORATED SEWING BOX TOGETHER WITH A SPA TEA CADDY, LATE 18TH CENTURY/EARLY 19TH CENTURY

(of largest) height 3 in.; width 10 in.; depth 7 ½ in.; 7.6 cm; 25.4 cm; 19.1 cm

$ 600-800

□ 49

A PAIR OF ITALIAN WALNUT OBELISKS

with applied carved classical busts and Bacchic masks
height 21 ½ in.; width 5 in.; depth 5 in.;
54.6 cm; 12.7 cm; 12.7 cm

$ 600-1,000

50

□ 50

AN ENGLISH PAPER SCROLLWORK LIDDED BOX, THE SCROLLWORK PANELS LATE 17TH/ EARLY 18TH CENTURY, THE GILTWOOD CASE OF LATER DATE

height 5 ¾ in.; width 16 in.; depth 12 ½ in.;
14.6 cm; 40.6 cm; 31.8 cm

PROVENANCE

The Estate of Marjorie Wiggin Prescott, Christie's New York, 31 January 1981, lot 65
Christie's New York, 26 June 1982, lot 29

A similar scrollwork box is in the Victoria and Albert Museum, London, illustrated in R. Edwards, *The Dictionary of English Furniture* (London 1954) Vol.I,p.109 fig.24.

$ 2,000-3,000

□ 51

A GROUP OF THREE GEORGE III SCROLL PAPER TEA CADDIES, LATE 18TH CENTURY

height 5 ½ in.; width 7 in.; depth 4 in.;
14 cm; 17.8 cm; 10.2 cm

$ 1,200-1,800

51

□ 52

TWO DECALCOMANIA LAMPS

height 27 in.; diameter 8 ½ in.; 68.6 cm; 21.6 cm

$ 1,200-1,800

52

□ 53

A GEORGE III GILTWOOD CENTER TABLE, LATE 18TH CENTURY

top inset with a watercolor
height 20 in.; width 30 in.; depth 21 in.;
50.8 cm; 76.2 cm; 53.3 cm

$ 1,200-1,800

53

54

□ 54

A GROUP OF THREE PENWORK AND POLYCHROME CHINOISERIE DECORATED BOXES, EARLY 19TH CENTURY

one with pressed brass feet
(largest) height 4 in.; length 13 in.; depth 10 in.; 10.2 cm; 33 cm; 25.4 cm

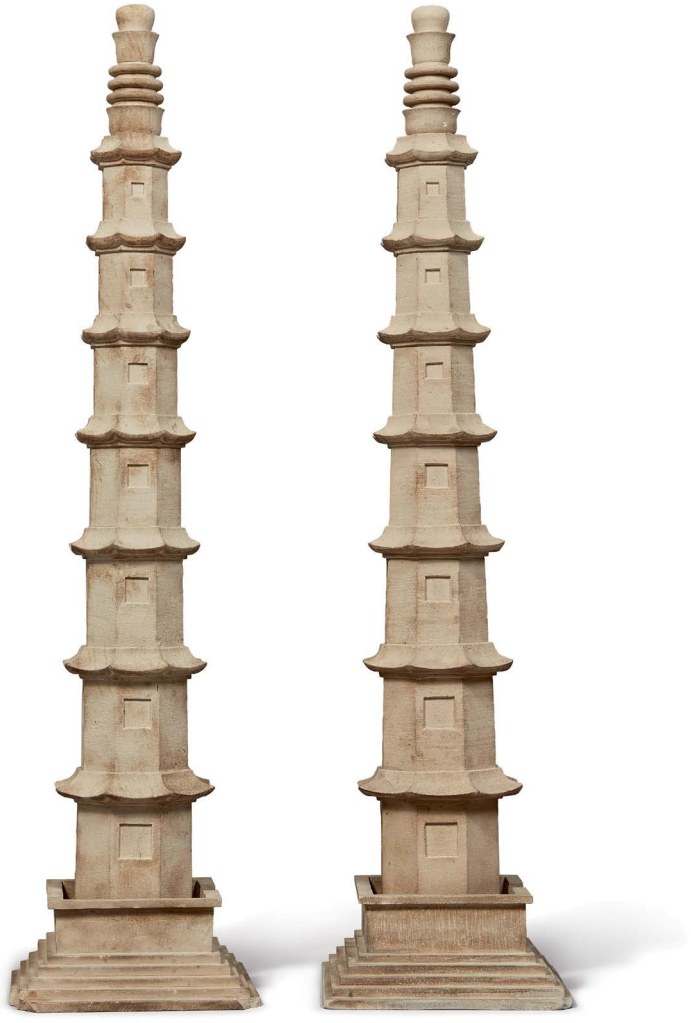
$ 600-900

□ 55

A PAIR OF COMPOSITION STONE PAGODAS, MODERN

height 35 ¼ in.; width 8 ½ in.; depth 8 ½ in 89.5 cm; 21.6 cm; 21.6 cm

$ 600-900



55

□ 56

A PAIR OF JAPANNED TOLE OBELISKS TOGETHER WITH A PAIR OF PENWORK OBELISKS, 19TH CENTURY

(tole obelisks) height 12 ½ in.; width 4 ½ in.; depth 3 in.; 31.8 cm; 11.4 cm; 7.6 cm

PROVENANCE

Alistair Sampson, London (penwork obelisks)
Kentshire, New York (tole obelisks)

$ 2,000-3,000

□ 57

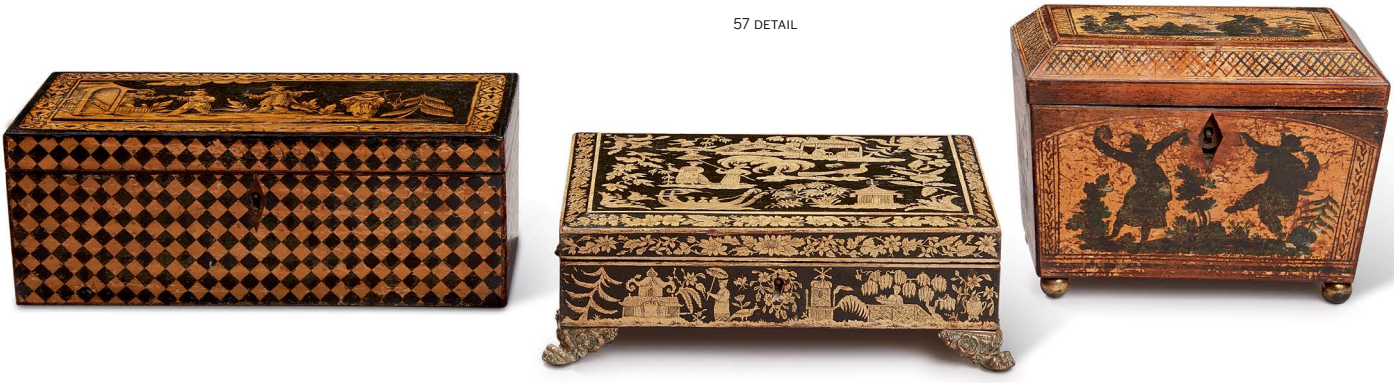
THREE REGENCY PENWORK CHINOISERIE BOXES, EARLY 19TH CENTURY

(largest) height 4 in.; length 10 in.; depth 5 in.; 10.2 cm; 25.4 cm; 12.7 cm

$ 500-800

56

57 DETAIL



57

58

□ 58

TWO EARTHENWARE BALUSTER VASES, 20TH CENTURY

with molded applied grapevine reserved on either a mottled-blue or green ground
height 27 ¼ in.; 69.2 cm

$ 600-900

□ 59

TWO BAMBOO AND EBONISED WOOD CIRCULAR TABLES, 19TH/20TH CENTURY

with lacquered tops
(smaller) height 26 in.; width 15 ½ in.; depth 15 ½ in.; 66 cm; 39.4 cm; 39.4 cm

PROVENANCE

The Estate of Ambassador Pamela Harriman, Sotheby's New York, 19-21 May 1997, lot 1078 (smaller table)

$ 800-1,200

59

□ 60

A CHINESE EXPORT BAMBOO CENTER TABLE, LATE 19TH/EARLY 20TH CENTURY

height 31 in.; width 54 ½ in.; depth 32 ½ in.;
78.7 cm; 138.4 cm; 82.6 cm

PROVENANCE

Doyle New York, 25 October 2006, lot 2361

$ 800-1,200

60

□ 61

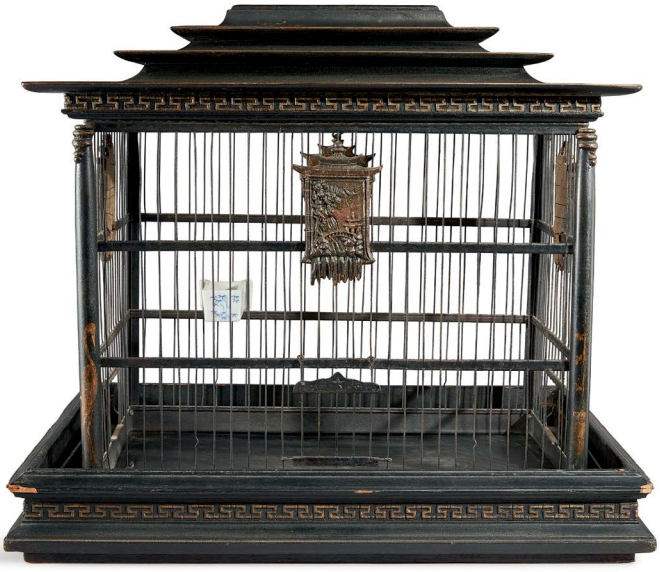
A CARVED AND EBONISED WOOD BIRD CAGE ON STAND IN THE CHINESE TASTE

height 21 in.; width 22 in.; depth 15 in.;
53.3 cm; 55.9 cm; 38.1 cm

PROVENANCE

Christie's New York, 14 October 1989, lot 34

$ 1,200-1,800



61

61

62

□ 62

A CONTINENTAL WALNUT CANINE-FORM CHILD'S CHAIR, 19TH CENTURY

height 27 ½ in.; width 15 ¾ in.; depth 14 ½ in.;
69.9 cm; 40 cm; 36.8 cm

$ 1,200-1,800

63

□ 63

A PAINTED LINEN COFFEE TABLE BY YORKE KENNEDY, 20TH CENTURY

height 17 in.; width 42 ½ in.; depth 28 ½ in.;
43.2 cm; 107.9 cm; 72.4 cm

$ 2,000-3,000

64

□ 64

A CHINESE EXPORT BLACK LACQUER TABLE

height 30 in.; width 33 in.; depth 24 ½ in.;
76.2 cm; 83.8 cm; 62.2 cm

$ 2,000-3,000

Sitting Room, Kips Bay Show House, 1973

□ 65

A PAIR OF VENETIAN NEOCLASSICAL BLUE AND CREAM PAINTED ARMCHAIRS, SECOND HALF 18TH CENTURY

height 36 in.; width 23 ¼ in.; depth 20 in.;
91.4 cm; 59 cm; 50.8 cm

PROVENANCE

L'Antiquaire & the Connoisseur, New York, prior to 1970

EXHIBITED

Kips Bay 1973, Sitting Room

$ 2,500-3,500

65

□ 66

A REGENCY RED LEATHER AND GILT BRONZE-MOUNTED JEWEL BOX, TOGETHER WITH AN OVAL RED PAINTED TOLE TEA CADDY, 19TH CENTURY

(larger) height 5 in.; width 10 in.; depth 8 in.; 12.7 cm; 25.4 cm; 20.3 cm

PROVENANCE

GR Durenberger Antiquarian Inc., San Juan Capistrano, CA

$ 500-800

66

67

A VENETIAN ROCOCO POLYCHROME AND GILTWOOD CHILD'S CHAIR, 18TH CENTURY

decoration refreshed
height 34 in.; width 23 in.; 86.4 cm; 58.4 cm

$ 3,000-5,000

Color is a mood setter. It can make you feel great. But people have a fear of color. They're afraid of what their friends will say or not say. White is glum and beige is boring. I'm Italian.

67

DOG PAINTING

From “Cave Canem”, the mosaic at the entrance to the House of the Tragic Poet in Pompeii created in the 1st Century AD, to Pieter Breughel’s frosty *Hunters in the Snow* with their large pack of hunting dogs, to Thomas Gainsborough’s frothy portraits of British aristocracy and their dogs, man’s best friend has appeared again and again throughout the history of art. In England, Europe, Asia and eventually America, the dog’s role as a protector, working herder or retriever, pet, loyal companion and symbol of unconditional love was celebrated and immortalized through their inclusion in works of art, both painted and sculpted. By the 19th Century, inspired by Queen Victoria’s love of animals - and her patronage of animal artists such as John Frederick Herring Snr. And Sir Edwin Landseer - Victorian collectors went mad for dog portraiture. Mario Buatta’s collection of dog paintings – and especially Cavalier King Charles Spaniels – carried on the proud tradition of charming and comical depictions of dogs while introducing clients and collectors alike to the charms of dogs in art.

68

GEORGE OAKES
British, 1940-2017

Cavalier with Blue and White Vase: A Pair of Watercolors

one signed *GO* (lower center)
both watercolor on paper
each sight, 14 ¼ by 17 ⅜ in.; 36.2 by 44.1 cm

We are grateful to Lucinda Oakes for confirming the attribution to George Oakes. This pair can be dated to the 1970s, when George was head designer at Colefax & Fowler. The frames were painted either by Oakes or the studio at Colefax & Fowler. The left picture is reproduced in Chester Jones, *Colefax & Fowler: The Best in English Interior Decoration* (Boston 1989), p.87

$ 3,000-5,000

68

68

69

69

FRANCES C. FAIRMAN

British, 1836 - 1923

The Boxer Rebellion

signed *F.C. Fairman.1902.* (lower right), inscribed *[..]d Kingdom Japan China 1901* (on a scroll at lower center)
oil on canvas
44 ¼ by 34 in.; 112.4 by 86.4 cm

PROVENANCE

Mrs. Hugh Andrews, Toddington Manor, Gloucestershire (according to a label on the reverse)

LITERATURE

W. Secord, *Dog Painting, 1840-1940: A Social History of the Dog in Art* (Suffolk, England, 1992) p. 99, illustrated

The dogs represent Great Britain and France signing the peace treaty, the Boxer Protocol, that ended the Boxer Rebellion, an anti-imperialist uprising in China that took place between 1899 and 1901 at the end of the Qing dynasty. Great Britain and France were part of an Eight-Nation Alliance, which also included the United States, Russia, Japan, Germany, Italy and Austria-Hungary. China and the Eight-Nation Alliance signed the Boxer Protocol on September 7, 1901.

$ 10,000-15,000

□ 70

ENGLISH SCHOOL, 19TH CENTURY

Spaniel in an Interior

oil on canvas
18 by 24 in.; 45.7 by 61 cm

$ 1,000-1,500

□ 71

A FELT AND EMBROIDERY PANEL DEPICTING A DOG AND A PARROT, 19TH CENTURY

height 22 in.; length 29 ¼ in.; depth 3 in.;
55.9 cm; 74.3 cm; 7.6 cm

PROVENANCE

Marguerite Riordan Antiques, Stonington, 3 December 1975

$ 2,000-3,000

□ 72

ENGLISH SCHOOL, 19TH CENTURY

Blood Hound with Rabbits

oil on canvas
17 by 21 in.; 43.2 by 53.3 cm

$ 1,000-1,500

□ 73

STYLE OF GEORGE ARMFIELD

Spaniel in a Landscape

oil on canvas
17 by 20 7/8 in.; 43.2 by 53.2 cm

$ 2,000-4,000

□ 74

ENGLISH SCHOOL, 19TH CENTURY

Four Fox Hounds

inscribed *Conquerer, Fatal, Tammerlane, Positive* (lower edge)
watercolor and gouache on paper
sight, 19 5/8 by 25 1/2 in.; 49.7 by 64.7 cm

$ 800-1,200

□ 75

HENRY CROWTHER

British, active 1905 - 1939

Little Tommy

indistinctly signed *H. Crowther* and dated *09* (lower left)
oil on canvas
12 by 14 1/8 in.; 30.5 by 36 cm

$ 800-1,200

76

□ 76

SEVEN FLORAL PILLOWS

two with Bergdorf Goodman tags
(largest) 16 in. by 24 in.; 40.6 cm by 61 cm

$ 1,200-1,800

□ 77

FIVE DECORATIVE PILLOWS

(largest) 17 in. by 17 in.; 43.2 cm by 43.2 cm

$ 500-800

77

□ 78

A DE ANGELIS BLUE UPHOLSTERED SOFA, MODERN

with two floral chintz pillows and two blue pillows
height 34 in.; width 7 ft. 2 in.; 86.4 cm; 218.4 cm

$ 600-1,000

78

79 80

□ 79

A PAIR OF GILT AND PATINATED BRONZE OSTRICH CANDLESTICKS, SECOND QUARTER 19TH CENTURY

height 15 ½ in.; width 6 in.; 39.4 cm; 15.2 cm

$ 800-1,200

□ 80

A PAIR OF GILT AND PATINATED BRONZE OSTRICH CANDLESTICKS, SECOND QUARTER 19TH CENTURY

height 15 in.; width 6 in.; 38.1 cm; 15.2 cm

PROVENANCE

The Collection of Mrs. Carroll Petrie, Sotheby's New York, 14-15 September 2005, lot 59

$ 800-1,200

81

A CHINESE BLACK LACQUERED AND BRASS INLAID LOW TABLE

height 13 ¼ in.; width 39 in.; depth 27 ¼ in.; 33.6 cm; 99.1 cm; 69.2 cm

PROVENANCE

Gene Tyson Inc., New York, 21 December 1981

$ 3,000-5,000

81

82

□ 82

FOUR BLUE SILK BOWS, SUPPLIED BY BELFAIR FOR MARIO BUATTA'S APARTMENT

from Mario Buatta's New York living room

$ 500-800

□ 83

ENGLISH SCHOOL, 19TH CENTURY

Portrait of a Cavalier King Charles Spaniel

oil on canvas
17 by 20 ¾ in.; 43.2 by 52.7 cm

$ 1,500-2,500

□ 84

ENGLISH SCHOOL, 19TH CENTURY

A Cavalier King Charles Spaniel in a Landscape

oil on canvas
16½ by 23⅞ in.; 41.9 by 60.6 cm

$ 1,000-2,000

□ 85

ENGLISH SCHOOL, 19TH CENTURY

Four Cavalier King Charles Spaniels

oil on canvas
25 by 28 ¾ in.; 63.5 by 73 cm

$ 2,000-3,000

□ 86

FOLLOWER OF GEORGE STUBBS

Spaniel in a Landscape

oil on canvas
20 ⅛ by 26 ¼ in.; 51.6 by 66.7 cm

$ 2,000-3,000

□ 87

ENGLISH SCHOOL, 19TH CENTURY

Two Cavalier King Charles Spaniels in a Landscape

oil on canvas
21¼ by 29½ in.; 54 by 74.9 cm

$ 2,000-3,000

□ 88

CONTINENTAL SCHOOL, 19TH CENTURY

Still Life of a Spaniel with Fruit and Flowers

oil on canvas
25 by 32 ¾ in.; 63.5 by 83.2 cm

$ 1,000-2,000

□ 89

CIRANS

Mailman and Soldier: A Pair of Paintings

the first, *Mailman* - indistinctly signed *K. Nich* (upper right)
the second, *Soldier* - signed *Cirans* (lower left)
both oil on panel
each 8 ½ by 6 in.; 21.6 by 15.2 cm

PROVENANCE

The Collection of Norman Norell, Sotheby's Parke Bernet Inc. New York, 15 March 1973, lot 555

LITERATURE

'Norell's Timeless Elegance', *House Beautiful*, June 1968, p.45
W. Secord, *Dog Painting: The European Breeds* (Suffolk, England, 2000) p. 36, illustrated

$ 800-1,200

□ 90

ENGLISH SCHOOL, 19TH CENTURY

Cavalier King Charles Spaniels with Puppies: A Pair of Paintings

both oil on canvas laid down on panel
each 3 ⅝ by 4 ½ in.; 9.1 by 11.4 cm

$ 200-400

83
86
87
84
107
107
85
89
89
90
90

91

□ 91

A PAIR OF REGENCY STYLE CAST METAL DOLPHIN CANDLESTICKS ON MARBLE BASES, ALONG WITH A PAIR OF REGENCY STYLE GILT AND PATINATED BRONZE DOLPHIN VASES

(candlesticks) height 10 ½ in.; 26.7 cm

PROVENANCE

Bernd Goeckler Antiques, New York, 21 August 1997 (candlesticks)
Property of John Hay Whitney, Sotheby's New York, 22 April 1999, lot 794 (vases)

$ 800-1,200

□ 92

A PAIR OF CHARLES X GILT AND PATINATED BRONZE CANDLESTICKS, TOGETHER WITH A PAIR OF CHARLES X STYLE CANDLESTICKS, 19TH/20TH CENTURY

height 10 ½ in.; 26.7 cm

$ 600-900

92

93

□ 93

A GREEN UPHOLSTERED LOW CHAIR

on brass castors
height 35 in.; width 20 in.; depth 21 ½ in.;
88.9 cm; 50.8 cm; 54.6 cm

EXHIBITED

Kips Bay Show House, New York, 2000

$ 600-900

94

A TUSCAN NEOCLASSICAL GILTWOOD MIRROR, LATE 18TH CENTURY

height 78 in.; width 43 in.; 198.1 cm; 109.2 cm

$ 4,000-6,000

□ 95

TWO CARVED AND PARCEL GILT BLACKAMOOR PLANT STANDS

(taller) height 17 ½ in.; width 15 in.; length 15 in.; 44.5 cm; 38 cm; 38 cm

PROVENANCE

The Estate of Michael Taylor, Butterfield & Butterfield San Francisco, 7-9 April 1987, lot 78 (the larger)

$ 800-1,200

94

95

99

96

ENGLISH SCHOOL, 19TH CENTURY

Three Cavalier King Charles Spaniels in a Landscape

oil on canvas laid down on board
17 by 20 ⅞ in.; 43.2 by 53.2 cm

PROVENANCE

Acquired in 1963

Mario Buatta would often note that this was the first painting of a dog he purchased.

$ 3,000-5,000

□ 97

ENGLISH SCHOOL, 19TH CENTURY

Cavalier King Charles Spaniel in a Landscape

oil on canvas
17 by 20 ¾ in.; 43.2 by 52.7 cm

$ 2,000-3,000

□ 98

ENGLISH SCHOOL, 19TH CENTURY

Cavalier King Charles Spaniel in a Panelled Room

signed *M.E. Hall* (lower right)
oil on canvas
19 ¼ by 26 in.; 48.9 by 66 cm

$ 1,000-1,500

□ 99

CONTINENTAL SCHOOL, 19TH CENTURY

Spaniel on a Pillow

signed indistinctly and dated *1858* (lower right)
oil on panel
8 ¾ by 11 in.; 22.2 by 27.9 cm

PROVENANCE

Frost & Reed, London

$ 800-1,200

□ 100

MANNER OF GEORGE STUBBS

A Red and White Spaniel in a Landscape

oil on canvas laid down on board
23⅝ by 28⅞ in.; 60 by 73.3 cm

$ 1,000-2,000

□ 101

CONTINENTAL SCHOOL, 19TH CENTURY

Spaniel by the Fireside

signed ** *P.* and dated *1874* lower left
pastel on paper
sight, 19 ½ by 23 in.; 49.5 by 58.4 cm

$ 800-1,200

96
97
98
100
101
Palm Beach
The Beautiful People
The Italians
CHANEL
EVELYN WAUGH
ASHLEY MONTAGU
Earth, Paradise
Don't Tell Alfred
EDITH SITWELL
CHRISTIES
CHIPS
THE MUSEUM
MEMORABLE BALLS
THE MAGIC MASE
DOG DOG DOG
Irish Houses & castles
THE FEAST

102

102

MANNER OF GEORGE STUBBS

A Spaniel and Toy Terrier in a Landscape

oil on canvas
36 by 44 in.; 91.4 by 111.8 cm

LITERATURE

W. Secord, *Dog Painting, 1840-1940: A Social History of the Dog in Art* (Suffolk, England, 1992) p. 127, plate 91

Mario would always tell the story of how this painting depicted him as a black spaniel and his brother Giuseppe as a toy terrier in "the glorious Staten Island countryside."

$ 3,000-5,000

103

103

CONTINENTAL SCHOOL, 19TH CENTURY

Otterhound in a Landscape

indistinctly signed *E...Gich*? (lower center); indistinctly signed, titled and dated *June 1832* (on the reverse)
oil on panel
19 ¼ by 23 ⅞ in.; 48.9 by 60.4 cm

$ 3,000-5,000

104

□ 104

CONTINENTAL SCHOOL, 19TH CENTURY

Cavalier King Charles Spaniel on a Red Pillow

indistinctly signed *R [...] Gooch* and dated *1848* (lower right)
oil on panel
8 ¾ by 11 in.; 22.2 by 27.9 cm

PROVENANCE

Frost & Reed, London

$ 600-800

Kips Bay Show House, New York, Townhouse Sitting Room, courtesy of Peter Vitale Photography

These paintings are my ancestors. Seriously, I love dogs. I don't have a dog because I have such a busy schedule, but I love viewing them on the wall.

105

□ 105

A GROUP OF SMALL FRAMED MINIATURES OF MONARCHS AND GENTLEMEN

flanking the fireplace in Mario Buatta's New York Apartment Living Room; 15 pieces (largest) height 7 ½ in.; width 6 in.; depth ¾ in.; 19.1 cm; 15.2 cm; 2 cm

PROVENANCE

The Collection of Frederick W. Hughes, Sotheby's New York, 10 October 2001, lot 137 (partial)

$ 600-1,000

106

□ 106

A GROUP OF FIVE FRAMED FLORAL CUTOUT PICTURES, 19TH CENTURY, TOGETHER WITH A SUNBURST CLOCK

from Mario Buatta's New York apartment living room wall; 6 pieces
(largest) height 19 ½ in.; width 14 ½ in.; depth 5 in.; 49.5 cm; 36.8 cm; 12.7 cm

$ 600-1,000

107

□ 107

A PAIR OF CARVED AND PAINTED WOOD POODLES ON GEORGE II STYLE GILTWOOD BRACKETS

(poodles) height 11 ½ in.; width 9 in.; (brackets) height 16 in.; width 9 ½ in.; 29.2 cm; 22.9 cm; 40.6 cm; 24.1 cm

PROVENANCE

The Devine Collection, Part III, Christie's New York, 10-12 October 1985, lot 779 (poodles)

$ 2,000-3,000

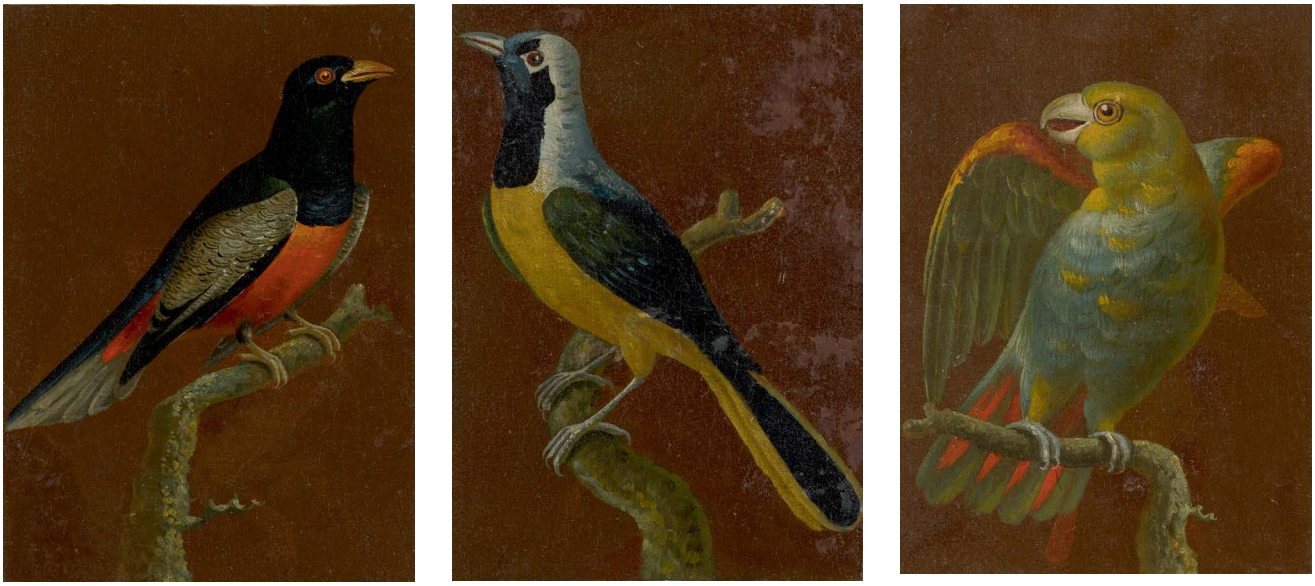
□ 108

A GROUP OF THREE PAINTED MINIATURE DOG DUMMY BOARDS

(largest) height 8 in.; width 7 ¼ in.; depth 1 ½ in.; 20.3 cm; 18.4 cm; 3.8 cm

$ 500-800

108



109

110

□ 109

CONTINENTAL SCHOOL, 19TH CENTURY

Birds: A Set of Three Paintings

oil on board
each 13 by 10 ⅜ in.; 30 by 26.4 cm

$ 1,500-2,500

□ 110

A SET OF TWO FRAMED BIRD PICTURES, ONE EMBROIDERED AND THE OTHER A PAPER CUTOUT; WITH TWO SMALL EMBROIDERED BIRDS IN OVAL GILTWOOD FRAMES; AND TWO BIRD ENGRAVINGS IN GILTWOOD NEOGOTHIC FRAMES, 19TH CENTURY

the paper cutout picture with ink inscription on reverse: *Cut out of a sheet of notepaper by Frances E Sharp's mother. Jane Osborne.* (six pieces)
(largest) 14 ½ in.; width 14 ½ in.; depth 1 ¾ in.; 36.8 cm; 36.8 cm; 4.4 cm

PROVENANCE

Colefax and Fowler, London, 1993 (oval bird)
The Collection of Dr. Dallas Bache Pratt, Sotheby's New York, 20 January 1995, lot 258 (rectangular peafowl)

$ 2,000-3,000

111

□ **111**

SIX DAVENPORT PEARLWARE ORNITHOLOGICAL DESSERT PLATES, CIRCA 1810

painted with 'Lesser Dusky Parrot of Surinam', 'Crested-Longtailed-Pye of Cape of Good Hope', 'Green Parrot', 'Crowned Eagle of Guinea', 'Yellow Crested Cockatoo' and a 'Black and Blue Creeper of Surinam', *titles to reverses in iron-red, impressed anchor and Davenport marks*
diameter 7 ¾ in.; 19.5 cm

The bird specimens are taken from hand-colored copperplate engravings by George Edwards from the multi-volume work *The Naturalist's Pocket Magazine*, published by Harrison, London in 1798-1800

$ 1,000-1,500

□ **112**

A CONTINENTAL TIN-GLAZED EARTHENWARE BLUE AND WHITE BIRDCAGE, LATE 19TH/ EARLY 20TH CENTURY

formed of six marbled columns with a domed top surmounted with modeled castle turrets, the lower body painted in Dutch Delft-style with figures in landscapes
height 22 in.; 56 cm

$ 800-1,200

112

□ 113

A PAIR OF DUTCH DELFT BLUE AND WHITE OCTAGONAL BALUSTER VASES AND COVERS, CIRCA 1764-70

molded with scrollwork cartouches reserving painted panels of flowers in a fenced garden, the covers with scrollwork-form finials, *AP marks in blue for Anthony Pennis, owner of the De Twee Scheepjes* (The Two Ships) *factory from 1764 to 1770*
heights 16 ⅜ in.; 41.5 cm

$ 1,500-2,500

113

□ 114

TWO PAIRS OF GEORGE III STYLE SMALL GILTWOOD BRACKETS CARVED WITH BIRDS

height 6 ½ in.; width 8 in.; depth 5 in.;
16.5 cm; 20.3 cm; 12.7 cm

$ 2,000-3,000

114 114

115

A DUTCH DELFT BLUE AND WHITE MODEL OF AN OBELISK, CIRCA 1695

of four-sided form, tapering from a scroll and shell molded base supported on a spreading foot, painted with panels of birds perched in flowering chrysanthemum issuing from pierced rockwork, with *lambrequin* and foliate scroll borders, *AK mark in blue for Adriaensz Kocx, owner of the De Grieksche A* (The Greek A) *factory from 1687-1701*
height 14 ⅛ in.; 36 cm

$ 3,000-5,000

115

□ 116

A GROUP OF FOUR CHINESE LACQUER BOXES

(largest) diameter 18 ½ in.; (of tallest) height 11 in.;
47 cm; 27.9 cm

$ 1,200-1,800

□ 117

A GROUP OF FOUR BOXES

(largest) height 7 in.; width 12 in.; depth 6 in.; 17.8 cm; 30.5 cm; 15.2 cm

$ 2,000-3,000

□ 118

A CHINESE GILT METAL-MOUNTED RED LACQUER CASE, EARLY 20TH CENTURY

the sides with floral and dragon applied decorations, Chinese characters to underside of lid
height 9 ¼ in.; width 34 in.; depth 25 ¼ in.; 23.5 cm; 86.4 cm; 64.1 cm

$ 600-900

116

117

118

JAPANNING

Following the establishment of trading links with Asia by Portuguese explorers in the early 1500s, works of art from the Far East began arriving to the West in greater quantities by the early 17th century with the foundation of the East India trading companies, in England (1600), Holland (1602), Denmark (1616) and France (1664). In addition to much sought-after porcelain, Europeans were introduced to chests, cabinets, screens and small wooden objects decorated in lacquer, a brilliant and durable surface obtained by painstakingly building up multiple layers of sap from the indigenous lacquer tree *rhus vernicifera*. Such exotic but functional objects were highly desirable but also expensive, encouraging European artisans to seek a method of imitating Asian lacquer. This was first done in Italy using gum varnish from the sandarac tree native to North Africa, and the technique soon spread to France, the Low Countries, Germany and England, where it was called 'japanning', as lacquer wares from Japan were regarded as superior to Chinese production. The design inspiration for japanned work however was resolutely Chinese, using engravings of Chinese figures, architecture and ornament that appeared in various publications such as the Dutch traveler Johan Nieuhof's Embassy from the East-India Company (1665, translated into English in 1673) and were compiled in a single volume *A Treatise of Japanning and Varnishing* by John Stalker and George Parker (1688) that became a bible for professional and amateur lacquer artists.

The William and Mary, Queen Anne and early Georgian periods were a golden age of English japanning, which unlike Japanese lacquer employed numerous different coloured grounds in addition to black, with red being extremely popular and used on clock cases, chairs, and especially bureau cabinets, a specialty of the prolific London workshop of Giles Grendey (1693-1780). The popularity of japanning waned somewhat in the second half of the 18th century but came back into fashion during the Regency and Victorian eras, when the technique was extended to new surfaces such as papier-mâché and tinware.

Stalker and Parker, *A Treatise of Japanning and Varnishing*, plate 20

Lot 119, as seen in Mario's previous apartments

119

A GEORGE III RED JAPANNED BUREAU CABINET, SECOND QUARTER 18TH CENTURY

upper section possibly associated, redecorated
height 88 ½ in.; width 41 ¾ in.; depth 21 ¾ in.;
224.8 cm; 106 cm; 55.3 cm

Mario Buatta acquired this bureau cabinet in England in the 1970s, and it remained with him in all his apartments as a focal point in the living room. The classic English japanned bureau cabinet fulfils the dual purpose of both providing both a strong vertical anchor point of rich colour and exuberant surface decoration in a room as well as serving as a functional storage piece and display vehicle for multifarious objects including antique porcelain and small boxes - things all beloved to the designer and integral elements of his decorating philosophy. Virtually every one of Buatta's major projects has included a lacquer bureau cabinet in the main drawing room.

It is likely that the designer was inspired in his love of bureau cabinets by his early mentor, Rose Cumming. The larger-than-life decorator Cumming (1887-1968) was born on a sheep farm in Australia and emigrated to New York in 1917 with her sister, the silent film star Dorothy Cumming. Her decorating office in a converted automobile showroom on Park Avenue doubled as a fabric and antique shop and specialized in flamboyant chintz patterns, *chinoiserie*, and Venetian, Austrian and South German baroque and rococo furniture, at a time when most New Yorkers favoured conservative English Georgian taste or at most the more conventional French Louis XV and XVI. When he was a student, Buatta worked for Rose Cumming on Saturdays, along with Tom Britt and John Robert Moore II, and at the end of the day she would always prepare them dinner. Her own townhouse was decorated with Chinese wallpaper on a silver ground, something Buatta would recreate in the painted walls of his entrance hall. Her taste had more than a whiff of Hollywood glamour and appealed to film stars - her clients included Mary Pickford, Norma Shearer and Marlene Dietrich.

$ 10,000-15,000

120

□ 120

A GEORGE II STYLE BLACK AND GILT JAPANNED MIRROR, LATE 19TH/EARLY 20TH CENTURY

height 60 ½ in.; width 47 in.; depth 2 in.;
153.7 cm; 119.4 cm; 5.1 cm

PROVENANCE

Florian Papp, New York

$ 2,000-3,000

□ 121

A QUEEN ANNE JAPANNED DRESSING TABLE MIRROR, FIRST HALF 20TH CENTURY

height 29 in.; width 40 in.; depth 1 in.;
73.7 cm; 101.6 cm; 2.5 cm

PROVENANCE

Sentimento, New York, 23 March 2001

$ 800-1,200

121

122

A CHINESE EXPORT BLACK AND GOLD LACQUER KNEEHOLE DESK, MID-18TH CENTURY

with later inset-leather top over three frieze drawers and three drawers to each pedestal and the kneehole recess, the back unfinished
height 31 in.; width 46 ½ in.; depth 25 in.;
78.7 cm; 118.1 cm; 63.5 cm

$ 3,000-5,000

123

A PAIR OF QUEEN ANNE STYLE BLACK AND GOLD JAPANNED MIRRORS

height 78 in.; width 27 in.; depth 1 ¾ in.; 198.1 cm; 68.6 cm; 4.4 cm

PROVENANCE

The Estate of Ruth Nugent Head, Christie's New York, 5 October 1985, lot 189

$ 6,000-9,000

□ 124

A GEORGE II STYLE SCARLET AND GOLE JAPANNED TRIPOD TABLE

height 28 ¼ in.; diameter 29 in.; 72 cm; 73.5 cm

PROVENANCE

Christie's New York, 13-14 January 2009, lot 1321

$ 1,500-2,500

123

124

125

□ 125

A PAIR OF REGENCY STYLE GILT AND SILVERED WOOD REVERSE MIRROR-PAINTED TWO-LIGHT GIRANDOLES, EARLY 20TH CENTURY

height 37 in.; width 16 in.; depth 8 ½ in.;
94 cm; 40.6 cm; 21.6 cm

PROVENANCE

Gustavo Olivieri Antiques, New York, 24 November 1986

$ 1,500-2,500

□ 126

A PAIR OF RED JAPANNED SIDE CABINETS, ONE 19TH CENTURY, THE OTHER A LATER COPY

with brushing slides
height 33 ⅜ in.; width 39 ¾ in.; depth 15 in.;
84.1 cm; 101 cm; 38.1 cm

$ 1,000-1,500

126

□ 127

A PAIR OF SCARLET AND GILT TOLE HALL LANTERNS, MODERN

height 24 ½ in.; width 12 in.; 62.2 cm; 30.5 cm

PROVENANCE

Doyle, New York, 9 January 2008, lot 452

$ 1,200-1,800

127

□ 128

A REGENCY STYLE JAPANNED AND CANED BERGERE

height 32 ½ in.; width 21 in.; depth 19 ½ in.; 82.6 cm; 53.3 cm; 49.5 cm

PROVENANCE

The Incurable Collector, New York, 29 October 1981

$ 300-500

□ 129

A CHINESE EXPORT BLACK AND GOLD LACQUER ARMCHAIR, 19TH CENTURY

height 33 in.; width 19 in.; depth 17 in.; 83.8 cm; 48.3 cm; 43.2 cm

$ 500-800

128

129

130

□ 130

A REGENCY BLACK AND GOLD JAPANNED SMALL ETAGERE, FIRST HALF 19TH CENTURY

height 38 in.; width 19 in.; depth 10 ½ in.;
96.5 cm; 48.3 cm; 26.7 cm

$ 800-1,200

□ 131

A MATCHED PAIR OF REGENCY SPHERICAL JAPANNED WORK TABLES ON TRIPOD BASES, EARLY 19TH CENTURY

(larger) height 35 in.; diameter 12 in.; 88.9 cm; 30.5 cm

$ 2,000-3,000

133

You should always have a touch of red in a room. It gives it life. A touch of black pulls in all colors. It says quality.

132

□ 132

A PAGODA-FORM BLACK AND GOLD JAPANNED ETAGERE, FIRST HALF 19TH CENTURY

height 50 ⅜ in.; width 18 ¾ in.; length 9 ¾ in.;
128 cm; 47.6 cm; 27.8 cm

PROVENANCE

Joseph Rondina Antiques, New York, 30 July 1975

$ 2,000-3,000

133

□ 133

A PAIR OF ENGLISH RED AND GOLD JAPANNED JARDINIERES AND A PAIR OF BLACK TOLE JARDINIERES, EARLY 20TH CENTURY

(larger) height 6 ¾ in.; diameter 5 ½ in.; 17.1 cm; 14 cm

PROVENANCE

The Estate of Mrs. Charles Engelhard, Christie's New York, 18 March 2005, lot 243 (red jardinieres)
Cove Landing, New York (black pair)

$ 600-1,000

134

□ 134

AN ENGLISH SCARLET AND GOLD JAPANNED TWO TIER ETAGERE, 20TH CENTURY

height 31 in.; width 31 in.; depth 21 ½ in.;
78.7 cm; 78.7 cm; 54.6

$ 500-800

135

135

136

□ 135

ATTRIBUTED TO BARBARA REGINA DIETZSCH

1706 - 1783

A purple tulip with a beetle *and* An orange tulip with a butterfly: A pair of botanical studies

both gouache on vellum
the first, 11 by 7 ¾ in.; 280 by 196 mm
the second, 11 ⅜ by 7 ⅞ in.; 288 by 200 mm

PROVENANCE

L'Antiquaire, Inc., New York (as Dutch School, late 18th Century)

$ 1,200-1,800

□ 136

CONTINENTAL SCHOOL, 19TH CENTURY

A Sheet of Tulip Studies

bears numbering in black ink *129.* (upper right)
watercolor over black chalk
11 ⅛ by 9 ⅛ in.; 283 by 232 mm

$ 1,000-1,500

A house isn't born overnight. It grows over a period of time like a garden.

137

□ 137

A GROUP OF TWELVE ENGLISH PORCELAIN TULIP ICE-CUPS, CIRCA 1820-30

comprising three pairs, *one of a pair marked SPODE in iron-red*, *one pair with crowned crossed batons and D mark in iron-red*, three similar painted in an Imari-palette, and three further examples
(tallest) height 2 ¾ in.; 7 cm

PROVENANCE

Sotheby's New York, 2 March 2006, lot 401 (part; two Imari-palette cups)
D. M. & P. Manheim, New York, bearing label (two)

$ 2,000-3,000

138

□ 138

FIVE ENGLISH POTTERY TULIP-FORM ICE-CUPS, CIRCA 1815-25

comprising an Enoch Wood and Sons example on hexagonal base, *impressed ENOCH WOOD & SONS MARK*, a pair and three further examples
(tallest) height 3 in.; 7.5 cm

$ 800-1,200

139

140

□ 139

CONTINENTAL SCHOOL, 19TH/20TH CENTURY

A Study of Flowers

oil on canvas
13½ by 20⅞ in.; 34.3 by 53 cm

$ 1,500-2,500

□ 140

ATTRIBUTED TO CARL WILHELM DE HAMILTON
1668 - 1754

Studies of Tulips, with a Moth and Caterpillar

gouache and watercolor on vellum
12 ⅜ by 9 ⅝ in.; 315 by 244 mm

$ 1,000-1,500

□ 141

FOUR STAFFORDSHIRE PORCELAIN TULIP-FORM VASES, CIRCA 1825

modeled as a large open flower beside a smaller bud, surrounded by leaves raised on naturalistic mound bases applied with small flowerheads and moss
(tallest) height 6 ¾ in.; 17 cm

$ 1,500-2,500

141

□ 142

SEVEN STAFFORDSHIRE PORCELAIN TULIP-FORM VASES, CIRCA 1825-35

modeled as a large open flower, most beside a smaller bud, surrounded by leaves raised on naturalistic mound bases applied with small flowerheads and moss

PROVENANCE

Sotheby's New York, 2 March 2006, lot 401 (part; three)

$ 1,000-1,500

142

□ 143

A GROUP OF ENGLISH PORCELAIN TULIP-WARES, EARLY 19TH CENTURY

comprising a Minton small cup and saucer, a three footed cup and saucer, a small box and cover, and four various candle-snuffers
(largest saucer) diameter 5 ½ in.; 14 cm

PROVENANCE

Sotheby's New York, 2 March 2006, lot 401 (part; two snuffers)
Earle Vandekar of Knightsbridge, New York, bearing label (three footed cup and saucer)

$ 1,000-1,500

143

144

144

A SPODE PEARLWARE TULIP STAND AND NINE SPODE PORCELAIN TULIP-FORM ICE CUPS, CIRCA 1820

the stand with SPODE mark in iron-red, impressed Spode over letter A, seven cups marked SPODE in iron-red or black
(of stand) diameter 11 ¾ in.; 30 cm

PROVENANCE

The Estate of R. Thornton Wilson, Christie's East, 16 November 1999, lot 17 (stand)
James Lewis and Son, New York, bearing labels (4 cups)

A similar stand was sold at Sotheby's New York, 16-17 April 1993, lot 236. The stand appears in the 1820 Spode shape book, reproduced by Leonard Whiter, *Spode*, 1970, p. 115

$ 3,000-4,000

145

□ 145

AN ENGLISH PORCELAIN LOVING CUP, CIRCA 1820

affixed with two scroll handles, on a slightly spreading foot, painted with a continuous panel of various tulips, gilt-edged rims
height 5 ⅜ in.; 13.4 cm

PROVENANCE

Sotheby's New York, 18 June 1998, lot 827

$ 1,200-1,800

146

□ 146

A LONGTON HALL TULIP-MOLDED CREAM JUG, CIRCA 1755, AND A THURINGIAN TULIP-FORM BOX AND COVER, LATE 18TH CENTURY

the jug formed of molded tulip petals brightly painted in shades of purple and yellow, with a green stem handle extending from the foot, the interior painted with a small flower; the box with dark puce petals and a small green stem
(of jug) height 3 ¼ in.; (of box) length 4 in.; 8 cm; 10 cm

PROVENANCE

Sotheby Parke Bernet, Inc. New York, 16 April 1982, lot 98a (Longton Hall cream jug)

A cream jug of this form is in the Victoria & Albert Museum, London, acc. no. C.274-1940, bequeathed by Mr. Arthur Hurst. A further example was sold at Christie's London, 21 November 1977, lot 152. A teapot and stand of this type was in the Hanley Collection, sold at Sotheby's London, 14 May 2014, lots 142-143

$ 1,000-1,500

147

147

A PAIR OF FRANKENTHAL TULIP-FORM PIERCED DISHES, CIRCA 1770

naturalistically modeled and painted with yellow and purple striped petals, with a curling stem forming the handle, *crowned CT marks over letter B in underglaze-blue, incised I or H 2 to one, L Z to the other*
width 7 ⅜ in.; 18.5

PROVENANCE

The Estate of Mrs. Edward F. Hutton, Parke Bernet Galleries New York, 7-10 June 1972, lot 179
The Doris Duke Collection, sold to benefit The Doris Duke Charitable Foundation, Christie's New York, 3-5 June 2004, lot 644

$ 3,000-5,000

Doris Duke, Cecil Beaton, courtesy of the Doris Duke Photograph Collection, David M. Rubenstein Rare Book & Manuscript Library, Duke University

150

149

□ 148

A DAVENPORT PEARLWARE BOTANICAL ASSEMBLED PART-SERVICE, CIRCA 1810

comprising: six shell-molded stands, a rectangular dish, and four plates with molded acanthus leaf borders, brown edged rims, *impressed anchor and Davenport marks, the rectangular dish with script specimen title in iron-red. 11 pieces*

PROVENANCE

Earle D. Vandekar of Knightsbridge, Inc., New York, bearing label (one stand)

$ 1,500-2,000

□ 149

CONTINENTAL SCHOOL, 19TH CENTURY

Vase of Flowers on a Marble Ledge with a Snail and a Lizard

watercolor and pen and ink on paper
sight: 38 by 25 ¾ in.; 96.5 by 65.4 cm

PROVENANCE

Gerald Bland, New York
Collection of Phipps Boegner

$ 600-800

150

AN ASSEMBLED BRITISH BOTANICAL PART-DESSERT SERVICE, CIRCA 1810

perhaps Don Pottery, Yorkshire, vibrantly painted with titled flower specimens, with brown-edged rims, comprising: a rectangular footed dish, eight oval dishes, seven shell-shaped dishes, a square-shaped dish, forty-two dessert plates, nine slightly larger plates, *script specimen titles in iron-red*, **together with** two Swansea shallow lobed bowls and two lobed stands, *impressed SWANSEA, script specimen marks. 72 pieces*

$ 10,000-15,000

150

151

□ 151

A PORTUGUESE MAJOLICA SNAKE AND CABBAGE-FORM TEAPOT AND COVER, LATE 19TH CENTURY

together with a cabbage box and cover. *4 pieces*
(of teapot) height 7 ⅞ in.; 20 cm

$ 1,000-1,500

□ 152

A CONTINENTAL FAIENCE RED-CABBAGE TUREEN AND COVER ON FIXED STAND, LATE 18TH CENTURY

probably Brussels, naturalistically modeled with a snail knop and raised on a fixed leaf stand
(of stand) width 10 ¼ in.; 26 cm

PROVENANCE

Sotheby Parke Bernet, Inc. New York, 27 February 1975, lot 155
The Collections of Hanns and Elisabeth Weinberg and The Antique Company of New York, Sotheby's New York, 10-11 November 2006, lot 647

$ 2,000-3,000

□ 153

A HOLITSCH FAIENCE SMALL CABBAGE TUREEN AND COVER AND A CONTINENTAL FAIENCE PEAR-FORM JUG AND COVER, CIRCA 1770

the cabbage tureen, naturalistically modeled and colored with two small snails among the leaves, *H mark in manganese;* the small jug with a leafy branch forming the handle
(of tureen) height 5 in.; 12.5 cm

$ 1,000-1,500

□ 154

TWO FRENCH PORCELAIN CABBAGE BOXES AND COVERS, LATE 19TH/20TH CENTURY

each naturalistically modeled and colored, *one with Samson interlaced S, made in France mark*
width 7 in.; 17.5 cm

$ 800-1,200

152
154
154
156
153

155

□ 155

A PAIR OF SAMSON RABBIT TUREENS AND COVERS, LATE 19TH CENTURY

after the 18th century Chelsea model, modeled eating a cabbage leaf applied with a snail, with further cabbage leaves on either side of the rabbit, its ears and forming the handles of the cover, *red anchor marks*
length 9 ½ in.; 24 cm

$ 800-1,200

□ 156

TWO MEISSEN LETTUCE-FORM BOXES AND COVERS, MID-19TH CENTURY

naturalistically modeled and painted, *crossed swords marks in underglaze-blue, one with impressed numeral 42*
widest 5 ⅞ in.; 14.7 cm

PROVENANCE

The Estate of Mrs. Charles W. Engelhard, Christie's New York, 18 March 2005, lot 285 (one)

$ 2,000-3,000

157

FOUR PARIS (JACOB PETIT FACTORY) CABBAGE-FORM PORCELAIN BOXES AND COVERS, CIRCA 1830-1850

one with a liner formed of a baby lying on a bed of yellow cabbage leaves, *J.P. factory marks in underglaze-blue,* **together with** a larger Spode cabbage tureen and cover, *impressed Spode over numeral 9*, and an English porcelain cabbage box, cover and stand. *14 pieces*
(of Spode cabbage tureen) height 5 ½ in.; 14 cm

$ 3,000-5,000

□ 158

A PAIR OF SAMSON FIGURES OF RABBITS, LATE 19TH CENTURY

modeled standing eating from a garland of berries, *crossed batons marks in underglaze-blue, gilded letter S*
height 6 ⅜ in.; 16 cm

$ 700-1,000

158

157

156

□ 159

TWO PAIRS OF CURTAINS

Made in Mario Buatta's favorite Chinz 'Floral Bouquet" pattern by Lee Jofa. Mario used these curtains in three apartments adding lengths to them as needed, culminating with their installation in his 80th Street, New York apartment living room
height 71 in.; (panel) width 18 in.; depth 11 in.;
180.3 cm; 45.7 cm; 27.9 cm

$ 2,000-3,000

□ 160

AN ENGLISH NEEDLEWORK CARPET, SECOND HALF 19TH CENTURY

104 in. by 85 in.; 264.2 cm by 215.9 cm

$ 800-1,200

I'm responsible for creating a background for clients, a stage. The things I put there have to be suitable. They have to belong there. A house shouldn't look like the decorator just left.

159
160

□ 161

TWO CHELSEA 'HANS SLOANE' FLUTED DEEP DISHES, CIRCA 1758-60

each painted with a large leaf with a short stem issuing either yellow flowers or a fruit, and scattered insects, brown-edged rims, *brown anchor marks*
diameters 8 ⅝ in.; 8 ¼ in.; 21.6 cm; 21 cm

PROVENANCE

The Collection of Mrs. Humphrey Cook, Christie's London, 27 February 1967, lot 163, acquired at the sale by Delomosne Tilley & Co. Ltd., London
The Estate of Marjorie Wiggin Prescott, Christie's New York, 6 March 1981, lot 93

A further dish of this uncommon form was sold at Sotheby's New York, 11 April 1997, lot 257.

$ 1,200-1,800

□ 162

A CHELSEA 'HANS SLOANE' OVAL PLATTER, CIRCA 1755

painted with a branch issuing a large leaf and two bunches of grapes, and a gourd plant with several growing fruits, scattered with various insects, brown-edged rim, *red anchor mark*
width 14 ½ in.; 36.6 cm

PROVENANCE

Sotheby's New York, 22 April 1983, lot 353

A dish of this form and size, painted with the same design though with red-grapes is illustrated in the Brian Haughton Gallery catalogue, *Nature, Porcelain and Enlightenment*, p. 51. A slightly smaller dish of this form (13 in. wide), painted with a *Calceolus, Lady's Slipper,* from the Collection of the 6th Earl of Clanwilliam, is illustrated in Sally Kevill-Davies, *Sir Hans Sloane's Plants on Chelsea Porcelain,* exh. cat., p. 98-99, no. 20. See pp. 222-223, no. 76 for a plate painted with the same subject and the associated image sources.

$ 2,000-3,000

□ 163

THREE CHELSEA DISHES, CIRCA 1755

comprising a scolopendrium leaf-molded lobed circular dish, *red anchor mark*, an oval dish painted with a cut apple and pear, *brown anchor mark*, and an oval dish molded with grapevine, *red anchor mark*
(of largest) width 10 ⅛ in.; 25.6 cm

PROVENANCE

The Estate of Louis W. Bowen, Christie's New York, 4-5 September 2002, lot 17 (scolopendrium dish)
The Art Exchange, New York, bearing label (dish painted with a cut apple)

$ 2,000-3,000

□ 164

TWO CHELSEA 'HANS SLOANE' PLATES, CIRCA 1755

each painted with a flowering and fruiting melon vine, a leafy branch of purple damsons, a colorful butterfly and various insects, brown-edged rims, *each with red anchor mark over numeral 2*

PROVENANCE

Sotheby's New York, 20 June 2006, lot 215

$ 2,000-3,000

163

163

162

163

164

161

□ 165

AN ASSEMBLED PAIR OF MEISSEN PEACH BOXES AND COVERS, CIRCA 1760

naturalistically modeled and painted in mottled pink and shades of light green, with a green cherry knop, *one with traces of crossed swords mark in underglaze-blue, bearing Russian inventory number G.D.P in Cyrillic and number 792 in black ink, possibly The Imperial Palace, Gatchina, St. Petersburg*
height 3 ⅝ in.; 9.2 cm

PROVENANCE

Sotheby Parke Bernet, Inc. New York, 24 February 1978, lot 129 (one; one of a pair)
Sotheby Parke Bernet, Inc. New York, 31 October 1981, lot 215 (the other)

A further pair was in the Garbisch Collection, sold at Sotheby Parke Bernet, Inc. New York, 17 May 1980, lot 139. A further pair bearing Russian inventory marks was sold at Sotheby's London, Property from the Collection of Mrs. Peggy Ann Hawkins, Lexington, Virginia, 2 June 1959, lot 119

$ 1,200-1,800

□ 166

A PAIR OF MEISSEN CRAB APPLE BOXES AND COVERS, EARLY 19TH CENTURY

naturalistically modeled and painted in shades of yellow and red, with dark brown stems
height 1 ⅝ in.; 4.3 cm

PROVENANCE

E. Pinkus Antiques, New York
The Estate of Bernice Chrysler Garbisch, Sotheby Parke Bernet, Inc. New York, 17 May 1980, lot 125

$ 800-1,200

□ 167

A LONGTON HALL GRAPE BOX AND COVER, CIRCA 1755

naturalistically modeled and painted, with veined shaded green and yellow leaves, with an upturned leaf forming the handle of the cover
length 4 ⅞ in.; 12.4 cm

PROVENANCE

The Collections of Hanns and Elisabeth Weinberg and The Antique Company of New York, Sotheby's New York, 10-11 November 2006, lot 645

$ 2,000-3,000

168

165

□ 168

A LONGTON HALL RED-GRAPE BOX AND COVER, CIRCA 1755

naturalistically modeled and painted, with veined shaded green and yellow leaves, with an upturned leaf forming the handle of the cover
length 4 ⅞ in.; 12.3 cm

PROVENANCE

Christie's London, 6 March 1985, lot 134
Earle D. Vandekar of Knightsbridge, 30 January 1987, bearing label

A pair was in the Collection of Mrs. Paul Mellon, sold at Sotheby's New York, 21-23 November 2014, lot 442 , formerly with D. M. & P. Manheim Antiques, New York and before that sold at Sotheby's London, The Property of a Lady, 2 June 1959, lot 38; a single example was sold at Christie's London, 3 June 1985, lot 134; and another was sold in these rooms, 25 October 1991, lot 21. The attribution of this model has been the subject of some difference of opinion over the years. A similar grape box sold at Sotheby's London, 24 November 1970, lot 101, as Derby; and was illustrated in Rice, *Derby Porcelain*, p. 153, pl. 126, and in *Early Derby Porcelain*, the catalogue of the exhibition at Winifred Williams, London, 9-18 January 1973. The present example bears characteristics closer to Longton Hall.

$ 2,000-3,000

167

166

169

□ 169

A GEORGE II STYLE GILT-GESSO MIRROR INSET WITH CHINESE REVERSE GLASS PICTURES

height 25 in.; width 50 in.; 127 cm; 63.5 cm

$ 2,000-3,000

170

170

A GEORGE I GILT GESSO SIDE TABLE, CIRCA 1720

height 29 in.; width 36 in.; depth 23 in.; 73.7 cm; 91.4 cm; 58.4 cm

PROVENANCE

The Collection of Louise Melhado, Sotheby's New York, 13 December 1986, lot 256

$ 8,000-12,000

□ 171

A CHINESE EXPORT GOLD AND BLACK LACQUER TILT TOP TABLE, EARLY 19TH CENTURY

height 29 in.; diameter of top 36 in.;
74 cm; 91.5 cm

PROVENANCE

The Collection of James Stillman Davison, Christie's New York, 8-9 September 2004, lot 713

$ 2,000-3,000

171

172

A PAIR OF DUTCH POLYCHROME-DECORATED LEATHER THREE PANEL SCREENS, LATE 17TH/18TH CENTURY, IN MODERN GILTWOOD FRAMES, RESTORATIONS TO POLYCHROME DECORATION

height 113 in.; width 33 ¼ in.; depth 3 in.;
287 cm; 84.5 cm; 7.6 cm

PROVENANCE

Kentshire Galleries, New York, 14 September 1988

$ 5,000-8,000

172

173

173

174

□ 173

AFTER JOHANN WILHEM WEINMANN

Melo Reticulatus...; *and* Melo viridis striatus et maculosus...

Late 20th Century
screenprinted reproductions in colors, on wove paper
images approx.: 26 ¼ by 16 ⅞ in.; 66.8 by 42.7 cm
framed: 38 ¾ by 29 ¼ in.; 984 by 744 cm

$ 800-1,200

□ 174

CONTINENTAL SCHOOL, 19TH CENTURY

A Medley of Vegetables

oil on board
sight, 11 by 15½ in.; 27.9 by 39.4 cm

$ 400-600

□ 175

A NORTHERN EUROPEAN FAIENCE MELON BOX AND COVER AND ANOTHER SIMILAR ON FIXED STAND, CIRCA 1770

probably Brussels or German, naturalistically modeled in and painted in shades of yellow and green
(largest) diameter 9¼ in.; 23.5 cm

PROVENANCE

The Collection of Neil and Sharon Phillips, Christie's New York, 19 October 2007, lot 328 (part; one box and cover)

$ 2,000-3,000

175

□ 176

A RARE PAIR OF BERLIN MELON-FORM CONDIMENT POTS AND COVERS, CIRCA 1765

naturalistically modeled and colored, each with a leafy vine branch handle and finial, *one with incised letter T*
heights 4 ½ in.; 4 ⅝ in.; 11.3 cm; 11.8 cm

PROVENANCE

Sotheby's New York, 21 May 2004, lot 170

An example of this form is illustrated in Erich Köllmann and Margaret Jarchow, *Berliner Porzellan*, Munich, 1987, Vol. II, pl. 28a, and another, from the Estate of Anita O'Keeffe Young, was sold in these rooms, 10 October 1985, lot 133.

$ 2,000-3,000

□ 177

A LARGE CONTINENTAL FAIENCE SQUASH TUREEN AND COVER, LATE 18TH/19TH CENTURY

probably Northern European, naturalistically modeled and painted in shades of green and yellow, its twisted stem forming the handle
height 11 ½ in.; 29 cm

$ 2,000-3,000

□ 178

A CONTINENTAL PORCELAIN SQUASH BOX AND COVER, LATE 18TH/19TH CENTURY

probably Thuringian, naturalistically modeled and painted in shades of green and yellow, the curled over stem forming a handle
height 6 ⅛ in.; 15.5 cm

PROVENANCE

The Estate of Kathryn Bache Miller, Christie's New York, 18 April 1980, lot 857 (part)

$ 1,000-1,500

177

178

176

□ 179

A CONTINENTAL FAIENCE MELON TUREEN AND COVER, LATE 18TH CENTURY

naturalistically modeled and colored, with a leafy branch forming the handle of the cover
width 7 ¾ in.; 19.5 cm

Two similar melon tureens of this form from the Collection of Mr. and Mrs. C von Bülow were sold at Sotheby's New York, 28 October 1998, lot 130.

$ 1,000-1,500

180

A LONGTON HALL MELON TUREEN AND COVER, CIRCA 1755

naturalistically modeled with a short stem issuing two puce-veined leaves, the knop formed as a vine issuing further leaves and tendrils, the interior of the tureen painted with a leafy branch
width 6 ⅜ in.; 16 cm

PROVENANCE

D. M. & P. Manheim, New York, bearing label
The Estate of Bernice Chrysler Garbisch, Sotheby Parke Bernet, Inc. New York, 17 May 1980, lot 7
The Collection of Mrs William S. Ladson, Christie's New York, 29 January 1986, lot 213

Two Longton Hall tureens were in the Collection of Nancy Lancaster, sold at Christie's London, 18 November 1974, lots 162 and 163. A further example was in the Collection of Mrs. Paul Mellon, sold at Sotheby's New York, 21-23 November 2014, lot 388. A pair of melon tureens illustrated in Bernard Watney, *Longton Hall Porcelain*, pl.33, from the Collection of Josephine and Walter Buhl Ford II, was sold in these rooms, 6 October 2006, lot 282, formerly sold at Sotheby's London, property of Dr. and Mrs. Statham, 16 October 1956, lot 128

$ 3,000-5,000

181

TWO CHELSEA SMALL MELON BOXES AND COVERS, CIRCA 1755

naturalistically colored each applied with a snail forming the knop of the covers, *one base with red anchor mark over numeral 45, the cover with numeral 31, the other cover with a red anchor mark*
lengths 3 ⅝ in.; 9 cm

PROVENANCE

Christie's East, 16 December 1982, lot 81 (one)
Phillips London, 11 June 1986, lot 206 (the other)

An example of this form was in the Collection of Mrs. Paul Mellon, sold, Sotheby's New York, 21-23 November 2014, lot 444. Similar boxes are illustrated in F. Severne Mackenna, *Chelsea Porcelain, The Red Anchor Wares*, pl. 31, fig. 63; Reginald Blunt, *The Cheyne Book of Chelsea China and Pottery*, pl. 15, no. 313; and Elizabeth Adams, *Chelsea Porcelain, p. 102, fig. 88.* A pair of small melon tureens of this type, from the Collection of Mrs. Edward F. Hutton, was sold at Sotheby Parke Bernet, Inc. New York, 7 June 1972, lot 354

$ 3,000-5,000

□ 182

A MEISSEN SMALL MELON-FORM BOX AND COVER, CIRCA 1755-60

naturalistically modeled and painted, with a leafy branch forming the handle of the cover, *crossed swords mark in underglaze-blue*
length 4 ½ in.; 11.4 cm

$ 1,000-1,500

Everything I've ever bought has always reminded me of something I've already seen, someplace, sometime.

179

181

180

182

183

TWO CONTINENTAL FAIENCE ASPARAGUS BOXES AND COVERS, CIRCA 1770

each naturalistically modeled and colored, with branch handles, the smaller example, German, Dietrichstein-Proskau, *D: P:. mark in black enamel*; the larger, Hungarian, Holitsch, *HH mark in underglaze-black*
(largest) length 8 ⅝ in.; 22 cm

PROVENANCE

James Lewis and Son, New York, bearing label (the Holitsch example)
Sotheby Parke Bernet, Inc. New York, 17 December 1982, lot 228
Property from the Estate of Edmund W. Mudge, Jr., Christie's New York, 8 October 1985, lot 342 (the Dietrichstein-Proskau example)

A similar Holitsch example was sold at Sotheby's London, 23 April 1974, lot 103. A further example is illustrated in Jana Kybalova, *Holitscher Fayence*, Munich, p. 103, pl. 54, no. 35

$ 3,000-5,000

□ 184

TWO CONTINENTAL FAIENCE ASPARAGUS BOXES AND COVERS, CIRCA 1770

each naturalistically modeled and colored tied with cord
(largest) length 9 ¼ in.; 23.5 cm

PROVENANCE

The Collection of the late Count and Countess Guy du Boisrouvray, Sotheby Parke Bernet, Inc. New York, 27-28 October 1989, lot 307 (the smaller)

A further example of the smaller box was sold at Sotheby Parke Bernet, Inc. New York, 27 February 1975, lot 173.
A similar example to the larger box was sold at Christie's Geneva, 11 May 1987, lot 12

$ 1,500-2,500

□ 185

TWO HOCHST ASPARAGUS BOXES AND COVERS, CIRCA 1770

naturalistically modeled as a tied bunch of asparagus, *one with impressed wheel mark, the other with wheel mark in enamel*
length 6 ⅛ in.; 15.5 cm

$ 1,200-1,800

□ 186

A SILVER-GILT MOUNTED CONTINENTAL PORCELAIN ETUI IN THE FORM OF A BUNCH OF ASPARAGUS, CIRCA 1765

naturalistically modeled as a tied bunch of asparagus, the hinged porcelain cover painted with flower sprays
length 4 ⅛ in.; 10.2 cm

PROVENANCE

D. M. & P. Manheim, New York, bearing label
Christie's New York, 17-18 December 2014, lot 346 (part)

$ 800-1,200

□ 187

TWO CONTINENTAL PORCELAIN GILT-METAL MOUNTED ASPARAGUS-FORM ETUIS OR NEEDLE CASES, PROBABLY MEISSEN, MID TO LATE 18TH CENTURY

naturalistically modeled and colored, with hinged metal covers
length 3 ¼ in.; 8.3 cm

PROVENANCE

James Lewis and Son, New York, bearing label (the green example)
The Estate of Bernice Chrysler Garbisch, Sotheby Parke Bernet, Inc. New York, 17 May 1980, lot 127 (the pale manganese example)

An example of an etui of this form is in the Cooper Hewitt Museum, New York, coll. record 1931-6-27

$ 1,000-1,500

183

184

185

186

187

188

188

□ 188

SONDRA LIPTON, TWO VEGETABLE STILL LIFES, 20TH CENTURY

in bird's-eye-maple frames, each signed *LIPTON-S*

oil on paper mounted on masonite

(larger) 9 ⅞ by 3 ½ in.; 25 by 8.9 cm

PROVENANCE

Doyle, New York, June 28 2001, lot 108A

$ 2,000-3,000

189

A PARIS (JACOB PETIT FACTORY) ASPARAGUS-FORM TUREEN AND COVER ON FIXED STAND, MID-19TH CENTURY

modeled as a tied bunch of asparagus with a bunch of onions forming the knop, on a bed of vegetables and overlapping leaves, *JP monogram mark in underglaze-blue*
width 15 in.; 38 cm

PROVENANCE

Christie's New York, 5 October 2004, lot 454

$ 3,000-5,000

□ 190

A CONTINENTAL ASPARAGUS-FORM TUREEN AND COVER, MID-19TH CENTURY

probably Paris (Jacob Petit factory), modeled as a tied bunch of asparagus with a bunch of onions forming the knop
width 8 ⅝ in.; 22 cm

PROVENANCE

The Estate of Marie Worms, Christie's New York, 21 May 1997, lot 33

$ 2,000-3,000

□ 191

A CONTINENTAL PORCELAIN ASPARAGUS BOX AND COVER, LATE 18TH/19TH CENTURY

modeled as a tied bunch of asparagus, the twine forming the finial
length 9 ⅝ in.; 24.5 cm

PROVENANCE

The Collection of Neil and Sharon Smith, Christie's New York, 19 October 2007, lot 327 (part)

$ 1,500-2,500

192

□ 192

JOHANNES KIP

Dutch, 1653 - 1722

Four Views of English Country Houses

18th Century
hand-colored engravings on laid paper
plates approx.: 13 ½ by 16 ¼ in.;
34.0 by 41.2 cm
framed approx.: 26 ½ by 29 ⅛ in.;
67.2 by 74.0 cm

$ 800-1,200

□ 193

A PAIR OF GEORGE II STYLE MAHOGANY CHILD'S WING ARMCHAIRS, 20TH CENTURY

height 27 ½ in.; width 24 in.; depth 20 in.;
69.9 cm; 61 cm; 50.8 cm

PROVENANCE

Christie's New York, 25 January 1983, lot 403

$ 400-600

193

194

A CHINESE EXPORT BLACK AND GOLD LACQUERED TRIANGULAR TILT-TOP GAMES TABLE, CIRCA 1740

height 52 ½ in.; width 42 ½ in.; depth 22 in.; 133.4 cm; 107.9 cm; 55.9 cm

PROVENANCE

Sotheby's New York, 3-4 June 1988, lot 210

$ 6,000-9,000

194

□ 195

A PAIR OF GEORGE II GILTWOOD MIRRORS, CIRCA 1755

height 32 in.; width 20 ½ in.; depth 3 ¼ in.; 81.3 cm; 52.1 cm; 8.3 cm

$ 2,500-3,500

195

196

197

196

A PAIR OF VENETIAN ETCHED GLASS MIRRORS, EARLY 20TH CENTURY

height 26 in.; width 31 in.; depth 3 ½ in.;
66 cm; 78.7 cm; 8.9 cm

$ 5,000-8,000

□ 197

A PAIR OF GEORGE II STYLE PARCEL GILT WHITE-PAINTED SIDE TABLES

with grey marble tops
height 34 ¾ in.; width 43 ¼ in.;
engths 21 in.; 88.3 cm; 109.9 cm; 53.3 cm

PROVENANCE

Sotheby's New York, 21 June 1996, lot 500

$ 2,000-3,000

198

199

198

A SET OF FOUR GEORGE III PAINTED OVAL-BACK HALL CHAIRS IN THE MANNER OF MAYHEW AND INCE, TWO CIRCA 1775, TWO OF LATER DATE

height 38 in.; width 21 in.; depth 17 in.;
96.5 cm; 53.3 cm; 43.2 cm

PROVENANCE

The Collection of Joe and Madeleine Bain, Christie's New York, 12 April 1996, lot 160
Christie's New York, 21 January 1999, lot 509

$ 3,000-5,000

□ 199

A PAIR OF GEORGE II STYLE WHITE AND GREY PAINTED SIDE TABLES

height 33 ½ in.; width 44 ½ in.; depth 24 in.;
85.1 cm; 113 cm; 61 cm

PROVENANCE

Possibly commissioned by Dorothy Draper

$ 2,000-3,000

200

□ 200

SONDRA LIPTON, CABBAGE STILL LIFE, 20TH CENTURY

with trompe-l'oeil nailed cards inscribed cabbage and a grasshopper above the artist's signature lower right

oil on paper mounted on masonite
10 ½ in. by 12 ½ in.; 26.7 cm by 31.8 cm

$ 300-500

□ 201

VOLTAIRE COMBE (WILLIAM COMBS) (1837-1916), CABBAGE STILL LIFE, 1904

signed Voltaire Combe 1904 lower right

watercolor on paper
12 ½ by 13 ¾ in.; 31.8 by 34.9 cm

$ 700-900

201

202

AN EXTENSIVE DODIE THAYER POTTERY LETTUCE WARE PART-SERVICE, MODERN

comprising: a large tureen, cover and stand, a large triple hors d'oeuvres bowl, six shallow bowls, eighteen smaller bowls, eight leaf-shaped serving dishes, two kidney-shaped dishes in two sizes, a square-shaped bowl, two leaf-shaped stands, four small circular dishes applied with models of peas, ten circular pickle dishes, six butter pads, six egg-cups, four candle-holders, a larger pitcher, seven tall beakers, two teapots and covers, two coffee pots and covers, two sugar bowls and covers, three mugs, a small beaker, three bottle-coolers, and nine various vases. *107 pieces*
(of tureen stand) diameter 17 in.; 43.2 cm

PROVENANCE

The Estate of Richard V. Hare, Sotheby's New York, 3 October 2003, lot 15 (28 pieces)

$ 10,000-15,000

□ 203

A PAIR OF CHINESE EXPORT FIGURES OF RABBITS, 19TH/20TH CENTURY

each modeled crouched with head pointed forward and ears pricked back, the body painted with sepia strokes to simulate fur
length 8 ¼ in.; 21 cm

PROVENANCE

John Rosselli, New York

A related example is in the Copeland Collection at the Peabody Essex Museum, Salem, and illustrated in William R. Sargent, *The Copeland Collection: Chinese and Japanese Ceramic Figures*, Salem, 1991, p. 234, cat. no. 115. Another pair, modeled in the same mold as the aforementioned example and with the same coloring, was in the collection of Peggy and David Rockefeller, and sold at Christie's New York, May 9th, 2018, lot 155.

$ 2,000-3,000

203
202

204

AN ASSEMBLED PAIR OF THURINGIAN CABBAGE TUREENS, COVERS AND STANDS, 19TH CENTURY

similarly modeled and colored in shades puce and green picked out in gilding, the interiors of the tureens and covers, and centers of stands painted with sprays of flowers, *pseudo crossed swords and star marks in underglaze-blue*
(of stands) diameters 8 ¾ in.; 9 ¼ in.; 22 cm; 23.5 cm

PROVENANCE

The Meissen Shop, Palm Beach (one)
The Estate of Mr. and Mrs. J. Richardson Dilworth, Christie's New York, 17-18 May 2005, lot 46
Sotheby's New York, 20 October 1997, lot 607 (one)

$ 3,000-5,000

□ 205

TWO THURINGIAN CABBAGE TUREENS AND COVERS, 19TH CENTURY

similarly modeled and colored in shades of blue-green picked out in gilding, the interiors of the tureens and covers painted with sprays of flowers, *pseudo crossed swords and star marks in underglaze-blue*
(of tallest) height 6 ¾ in.; 17 cm

PROVENANCE

Christie's New York, 6 September 2006, lot 350 (one)

$ 1,000-1,500

□ 206

A THURINGIAN SMALL YELLOW CABBAGE BOX, COVER AND STAND, 19TH CENTURY

the yellow leaves edged in gilding, the stand with a small flower spray at center, gilded-rims, *pseudo crossed swords and star marks, incised mark to tureen*
(of stand) diameter 6 ¼ in.; 15.9 cm

PROVENANCE

Sotheby's New York, 20 October 1997, lot 608

$ 1,000-1,500

□ 207

A THURINGIAN YELLOW CABBAGE TUREEN AND COVER, 19TH CENTURY

crisply modeled, the yellow leaves with puce veins and edged in gilding, gilded-rims, *pseudo crossed swords and star mark and II in underglaze-blue*
height 8 ⅝ in.; 21.8 cm

$ 1,500-2,500

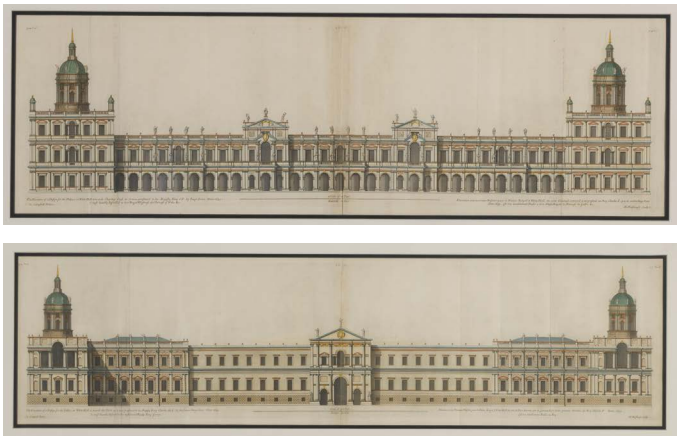
□ 208

A PARIS (JACOB PETIT FACTORY) CABBAGE TUREEN, COVER AND STAND, 19TH CENTURY

colored in shades puce and yellow edged in blue and gilding, *the stand with J.P mark in underglaze blue*
(of stand) diameter 8 ⅞ in.; 22.4 cm

A Jacob Petit tureen of this form painted in a similar color palette was in the Collection of Lee Bouvier Radziwill, sold at Christie's New York, 17 October 2019, lot 1027

$ 1,000-1,500



209

□ 209

AFTER COLEN CAMPBELL

Vitruvius Britannicus: Two Plates

Circa 1715-25
hand-colored engravings, on laid paper
larger plate approx.: 10 ¾ by 45 in.; 27.5 by 114.2 mm
smaller plate approx.: 11 by 38 ¼ in.; 28.0 by 97.2 mm

PROVENANCE

Christie's, 3 Sept 2003, lot 50

$ 600-1,000

210

□ 210

A PAIR OF OVAL AND FELT EMBROIDERY PICTURES TOGETHER WITH A FELT STUMPWORK FLORAL STILL LIFE, 19TH CENTURY

(largest) height 16 ¼ in.; width 18 ¼ in.;
depth 3 in.; 41.3 cm; 46.4 cm; 7.6 cm

$ 800-1,200

211

□ 211

ENGLISH SCHOOL, 19TH CENTURY

Interior with Dogs, an Agricultural Scene Beyond the Window

collage of fabric, etching and watercolor on paper
12 ¾ by 14 ¼ in.; 32.4 by 36.2 cm

$ 800-1,200

□ 212

A PAIR OF GEORGE III GILTWOOD TWO-LIGHT WALL LIGHTS, CIRCA 1780

height 35 in.; width 13 in.; depth 7 in.;
88.9 cm; 33 cm; 17.8 cm

PROVENANCE

Christie's New York, 19 April 2001, Lot 243

$ 2,500-3,500

□ 213

A GEORGE III STYLE GILTWOOD CHAIR, LATE 19TH/EARLY 20TH CENTURY

height 37 ¼ in.; width 28 in.; depth 23 in.;
94.6 cm; 71.1 cm; 58.4 cm

$ 500-800

□ 214

A PAIR OF GEORGE III GILTWOOD OVAL-BACK ARMCHAIRS, CIRCA 1775

in the manner of Gillows
height 37 ½ in.; width 23 ½ in.; length 21 in.;
95.3 cm; 59.7 cm; 53.3 cm

PROVENANCE

The Estate of Mrs. Charles Engelhard, Christie's New York, 18 March 2005, lot 380

$ 2,000-3,000

212

213

214

215

□ 215

A REGENCY GREEN PAINTED AND GILT METAL ETAGERE, FIRST QUARTER 19TH CENTURY

height 32 in.; width 28 in.; depth 16 in.;
81.3 cm; 71.1 cm; 40.7 cm

PROVENANCE

Philip Colleck, New York

$ 800-1,200

216

□ 216

A PENWORK WORK TABLE TOGETHER WITH A TWO-TIER LACQUER ETAGERE, THE TABLE 19TH CENTURY, THE ETAGERE LATER

(penwork table) height 30 in.; width 16 ½ in.;
depth 10 ¾ in.; 76.2 cm; 41.9 cm; 78.1 cm

$ 800-1,200

217

□ 217

A REGENCY PENWORK TABLE, CIRCA 1830

on later castors; adapted
height 27 in.; width 33 ½ in.; 68.6 cm; 85.1 cm

$ 800-1,200

□ 218

A PAIR OF TOLE PIENTE AND ETCHED GLASS FOUR LIGHT HANGING LANTERNS, 20TH CENTURY

height 34 in.; 85 cm

PROVENANCE

Christie's New York, 11-12 June 2005, lot 817

$ 800-1,200

218

219

A REGENCY PENWORK GAMES TABLE, F IRST QUARTER 19TH CENTURY

height 29 in.; width 30 in.; 73.7 cm; 76.2 cm

$ 3,000-5,000

219

220

A LARGE NORTHERN EUROPEAN FAIENCE CAULIFLOWER TUREEN, COVER AND STAND, LATE 18TH CENTURY

perhaps Brussels, naturalistically modeled and colored in tones of green and yellow, the cover surmounted with a small bird forming the finial
(of stand) width 15 ⅝ in.; 39.5 cm

PROVENANCE

Bardith, New York

A tureen and cover of this form was in the Schmitz-Eichhoff Collection, Cologne, illustrated in M.-T. Schmitz-Eichhoff, *Sammlung Europäischer Fayencen des 17. bis 19. Jahrhunderts Addendum*, no. 239, sold at Koller, Zurich, 19 September 2016, lot 1758

$ 4,000-6,000

□ 221

A CONTINENTAL FAIENCE CABBAGE TUREEN AND COVER AND A SOUP PLATE OR STAND, 19TH CENTURY

naturalistically modeled and colored
(of stand) width 9 ⅛ in.; 23 cm

PROVENANCE

The Collection of Neil and Sharon Phillips, Christie's New York, 19 October 2007, lot 332

$ 1,000-1,500

220

221

□ 222

A NORTHERN EUROPEAN FAIENCE CABBAGE TUREEN AND COVER, LATE 18TH CENTURY

probably Brussels, naturalistically modeled and colored in shades of green, the cover applied with a model of a curling salamander issuing from the leaves of the cabbage
height 7 ⅞ in.; 20 cm

$ 2,000-3,000

223

A CONTINENTAL FAIENCE CAULIFLOWER TUREEN, COVER AND STAND, LATE 18TH CENTURY

naturalistically modeled and colored, formed of overlapping leaves, the stand similarly modeled as a large leaf
(of stand) diameter 12 in.; 30.5 cm

PROVENANCE

Nicolier, 7 Quai Voltaire, Paris, bearing labels
The Estate of Mrs. C. J. Devine, Sr., Christie's New York, 9 October 1985, lot 115

A pair of faience tureens of this model, with snail finials, was sold at Christie's Paris, 21 June 2006, lot 79

$ 3,000-5,000

224

A CONTINENTAL FAIENCE CABBAGE TUREEN, COVER AND A STAND, LATE 18TH CENTURY

nationalistically modeled and painted with overlapping green leaves, the cover and interior edge of the rim with yellow leaves, the leaves of the stand edged in yellow
(of stand) diameter 12 ¼ in.; 31 cm

$ 3,000-5,000

223

222

224

225

A LONGTON HALL COS LETTUCE TUREEN, COVER AND A STAND, CIRCA 1755

naturalistically and crisply modeled as overlapping leaves edged in green, the cover with a cauliflower stalk knop terminating in a small leaf, the interior of tureen and cover painted with leaves, the stand, painted with a small bluebell sprig and an insect
(stand) width 12 in.; 30.5 cm

PROVENANCE

The Estate of Mrs. Ruth Nugent Head, Christie's New York, 8 October 1985, lot 566 (the tureen and cover)
Christie's New York, 8 December, 1980, lot 31 (the stand)

A second tureen of this form was sold at Sotheby's New York, The Collections of Hanns and Elisabeth Weinberg and The Antique Company of New York, 10-11 November 2006, lot 639. A further lettuce tureen and cover, with its stand, was in the Nelson A. Rockefeller Collection, sold in these rooms on 11 April 1980, lot 50

$ 3,000-5,000

226

A PAIR OF WORCESTER CAULIFLOWER BOXES AND COVERS, CIRCA 1758-60

naturalistically modeled as a single head with white florets enclosed by shaded leaves, *each box and cover with a corresponding workmen's mark in black enamel*
heights 4 ⅛ in.; 10.4 cm

PROVENANCE

James Lewis and Son, New York, bearing labels
The Collection of Mrs Walter Buhl Ford II, Sotheby Parke Bernet Inc. New York, 26 June 1982, lot 17

$ 4,000-6,000

225

226

□ 227

A LONGTON HALL CAULIFLOWER TUREEN AND COVER, CIRCA 1755

naturalistically modeled standing on end and painted on the interior of the base with a puce flower sprig and a small leaf.
height 5 ⅜ in.; 13.7 cm

PROVENANCE

Alice H. Marks, New York
The Estate of Bernice Chrysler Garbisch, Sotheby Parke Bernet, Inc., New York, 17 May 1980, lot 8

A further example of this rare form was sold at Christie's London, 21-22 October, 2010, lot 70 and a further example was in the Collection of Mrs. Paul Mellon, 21-23 November, 2014, lot 468. Further examples are in the National Trust Collection, Mompesson House, Wiltshire, acc. no. NT 723386; and the Cecil Higgins Art Gallery, Bedford

$ 2,000-3,000

227

228

229

228

THREE LONGTON HALL CABBAGE-LEAF DISHES AND A CHELSEA DISH, CIRCA 1755

the Longton Hall wares modeled as overlapping cabbage leaves, comprising a large lozenge-shaped stand and two similar handled leaf-shaped dishes, the Chelsea dish of circular form applied with three clusters of flowerheads, *red anchor mark*
(Longton Hall stand) length 15 in.; 38 cm

PROVENANCE

D.M & P. Manheim, New York, 1957, bearing label (Longton Hall lozenge-shaped stand)
Sotheby Parke Bernet, Inc. New York, 12 April 1985, lot 56
Peggy Ann Hawkins Collection, Lexington Virginia, Sotheby's London, 2 June 1959, lot 66 (a leaf-shaped dish)
Sotheby's London, 2 November 1965, lot 139
D.M & P. Manheim, New York, bearing label (Chelsea dish)

$ 3,000-5,000

□ 229

A CHELSEA LETTUCE SAUCEBOAT AND TWO STANDS, CIRCA 1755

modeled with puce-veined green-edged overlapping leaves, the sauceboat with curling stem forming the handle, *the larger stand with red-anchor mark and numeral 2, the smaller stand with red anchor mark*
(of largest stand) length 11 ⅜ in.; 29 cm

PROVENANCE

Simon Spero, London (smaller stand)

$ 2,000-3,000

230

□ 230

A GROUP OF ENGLISH PORCELAIN 'BLIND EARL'-PATTERN WARES, CIRCA 1758-70

comprising a pair of Worcester sweetmeat dishes, a pair of Worcester scalloped rim dishes *painted in the atelier of James Giles*, and a Chelsea-Derby lozenge-shaped dish. *5 pieces*
(Chelsea-Derby dish) length 10 ¾ in.; 27.2 cm

PROVENANCE

The Collection of Charlett E. Wright, Sotheby's New York, 20 October 1997, lot 342 (The Worcester sweetmeat dishes)
George Gravert Antiques, bearing label (Chelsea-Derby dish)

A further example of an early Worcester sweetmeat dish was in the collection of Margaret Davison Block, sold at Sotheby's New York, 15 April 1996, lot 191

$ 1,000-1,500

231

FOUR CHELSEA PEONY DISHES, CIRCA 1755

comprising a pair and two similar, naturalistically modeled as white petaled peony blossoms, with either red-edged or dark puce and yellow-edged interiors, with stalk form handles issuing a large leaf and a flower bud, *red anchor marks*
lengths 8 ⅞ in.; 9 ¼ in.; 22.5 cm; 23.5 cm

PROVENANCE

The Estate of Albert E. Heller, Christie's New York, 16 December 1982, lots 84-85 (three)

$ 3,000-5,000

231

ENGLISH ENAMELS

English enamels are among the most charming productions of the Georgian rococo. First created in Battersea, that name has stuck with the art form - even though production soon moved elsewhere, particularly to South Staffordshire. As collectibles, they were rediscovered in the early 20th century, with Nellie Ionides and Queen Mary building notable groups. This, in turn, inspired American collectors including Jackie Kennedy, Betsey Whitney, Brooke Astor and Bunny Mellon, who appreciated the delicate aspect of the candlesticks, snuff boxes, and novelty-form *bonbonnières* and nutmeg graters.

Syracuse University Lubin House, Show House

232

□ **232**

TWO PAIRS OF ENGLISH ENAMEL CANDLESTICKS, STAFFORDSHIRE, CIRCA 1765-85

both painted with cobalt sprigs on white grounds, one pair with detachable nozzles, *some losses*
(of tallest) height 9 ¾ in.; 24.6 cm

$ 1,500-2,500

233

□ 233

FIVE SIMILAR ENGLISH ENAMEL CANDLESTICKS, STAFFORDSHIRE, CIRCA 1770-90

painted with scattered sprigs on white grounds, detachable petaled nozzles
heights 12 ¼ in. to 6 ⅝ in.; 30.8 cm to 17 cm

$ 1,200-1,800

□ 234

A GROUP OF ENGLISH ENAMEL FOOD-FORM BOXES, STAFFORDSHIRE, 18TH CENTURY

comprising: four pickles, three nuts, a pineapple (scent bottle), and seven eggs with various patterns; some fitted with nutmeg graters. *15 pieces*
(of largest pickle) length 3 in.; 7.6 cm

PROVENANCE

D.M. & P. Manheim, New York (2 nuts, 2 eggs and a pickle)

$ 1,500-2,500

234

□ 235

FOUR ENGLISH ENAMEL BOXES, 18TH-19TH CENTURY

comprising a goldfinch, the base painted with swans (restored), and a tulip, *both Staffordshire, 18th century*; a snail, the base painted with a landscape, *probably 19th century,* and a moor's head with turban, *19th century*
(of tallest) height 2 ⅞ in.; 7.5 cm

PROVENANCE

John Jaffa, London (tulip)
Beauchamp Galleries, London (Moor's head)

$ 2,500-3,500

235

236

236

TWO CHELSEA PORCELAIN FRUIT-FORM SCENT BOTTLES, CIRCA 1755

comprising a gilt-metal-mounted purple pear and a silver-mounted damson
(of pear) height 2 ¾ in.; 7 cm

PROVENANCE

The Collection of Mrs. Paul Mellon: Interiors, Sotheby's New York, 21 November 2014, lot 1374

$ 3,000-5,000

□ 237

EIGHT ENGLISH ENAMEL FRUIT-FORM BOXES, STAFFORDSHIRE, 18TH CENTURY

formed as apples, peaches, and a pear. Together with a porcelain apple-form box with silver mounts (cracked); *9 pieces*
(of tallest) height 2 ¼ in.; 5.6 cm

PROVENANCE

D.M. & P. Manheim, New York (five)
Jas. A. Lewis & Son, New York (porcelain apple)

$ 2,000-3,000

237

238

□ 238

A PAIR OF MEISSEN PEONY DISHES, CIRCA 1765

naturalistically modeled as pink petaled peony blossoms, with stalk form handles issuing a large leaf and a flower bud, *crossed swords marks in underglaze-blue, impressed letter K*
lengths 7 ⅜ in.; 7 ½ in.; 18.5 cm; 18.8 cm

$ 2,000-3,000

□ 239

A MEISSEN LEAF-SHAPED DISH, CIRCA 1765

crisply modeled, with pink-veins and green-edged rim, *crossed swords marks in underglaze-blue*
length 10 ¼ in.; 26 cm

$ 800-1,200

□ 240

A MEISSEN LEMON-FORM BOX AND COVER ON FIXED PIERCED STAND, CIRCA 1760

naturalistically modeled, fixed on a basket-molded plate with pierced gilded rim scattered with applied leaves, *crossed swords mark in underglaze-blue, impressed numeral 21*
diameter 9 ½ in.; 24 cm

PROVENANCE

Sotheby's New York, 24-25 October 2003, lot 1071

$ 2,000-3,000

239

240

□ 241

A PAIR OF MEISSEN LEAF-SHAPED DISHES, CIRCA 1761

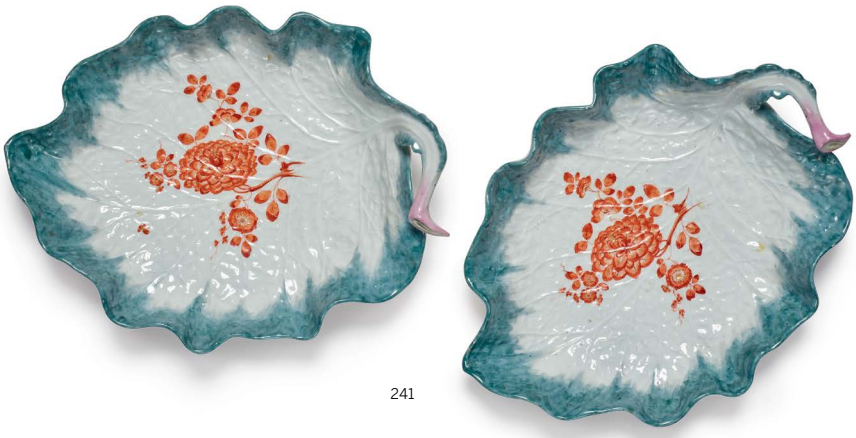
perhaps associated to the Möllendorff service ordered for Frederick the Great of Prussia, crisply modeled, with a green edged rim and pink-edged stem forming the handle, each painted at the center with an iron-red flowering branch, *crossed swords marks in underglaze-blue*
length 10 ⅞ in.; 27.6

PROVENANCE

Pietro Accorsi Antichita, Turin, one bearing label
Sotheby's New York, 18 April 2002, lot 453

The 'Möllendorff service' was ordered on 21 December 1761 by King Frederick II the Great of Prussia. The service incorporated wares both for dinner and dessert. The "*Preußisch-musikalische Dessin*" [Prussian-musical design] of military, musical and astronomical trophies in relief decoration seen on wares was probably modeled by Freidrich Elias Meyer around 1760-61, in part after drawings by the king himself. The King gifted the service to Wichard Joachim Heinrich von Möllendorf (1724 –1816). A third leaf-shape dish of this shape, formerly in the Collection of Grace, Countess of Dudley, was sold at Christie's New York, 31 March 1980, lot 130. Dishes of a differing overlapping leaf-form are also recorded painted with iron-red flowers

$ 1,000-1,500



241

□ 242

TWO LONGTON HALL PEONY DISHES, CIRCA 1758

naturalistically modeled as either a blue-edged or puce-edged peony blossom, with slightly differing stalk form handles issuing a large leaf and a flower bud
length 8 in.; 20.1 cm

$ 2,000-3,000

□ 243

TWO CHELSEA SUNFLOWER-FORM DISHES, CIRCA 1755

each naturalistically modeled with bright yellow petals radiating from a seed-molded center, the curved stem handle issuing a large green leaf, *red anchor marks*
lengths 8 ⅞ in.; 9 in.; 22.5 cm; 22.7 cm

PROVENANCE

Sotheby's New York, 20 October 1997, lot 318

Sunflowers are mentioned in the 1755 Chelsea sale *Catalogue*, Third day's Sale, Wednesday, 12 March, lot 31: "Four large sun flower leaves, and four sun flowers to ditto"; see the facsimile reproduction of this catalogue in John C. Austin, *Chelsea Porcelain at Williamsburg,* appendix

$ 2,000-3,000

□ 244

A PAIR OF CHELSEA SMALL SUNFLOWER-DISHES AND TWO DERBY SUNFLOWER PICKLE DISHES, CIRCA 1755-60

each naturalistically modeled with bright yellow petals radiating from a seed-molded center, the curved stem handle issuing small flowers and leaves, *the Chelsea dishes with red anchor marks*
(Chelsea dish) length 6 ⅛ in.; 15.4 cm

PROVENANCE

The Estate of Bernice Chrysler Garbisch, Sotheby Parke Bernet, Inc. New York, 17 May 1980, lot 34 (Chelsea dishes)
Sotheby Parke Bernet, Inc. New York, 9 December 1983, lot 52 (Derby dishes)

A Chelsea sunflower dish of this small size was in the Selwyn Parkinson Collection, sold at Sotheby's London, 21 June 1966, lot 155

$ 2,000-3,000

□ 245

AN ENGLISH PORCELAIN SUNFLOWER BOX, COVER AND STAND, 19TH CENTURY

after the Chelsea model, naturalistically modeled as a yellow-petaled flowerhead, its seed-molded center forming the cover with a leaf knop, the circular stand modeled with a green-leaf edge
(of stand) diameter 6 ⅛ in.; 15.5 cm

The model originates at the Chelsea porcelain manufactory and examples are mentioned with stands in the 1755 Chelsea Sale *Catalogue*, Third Day's Sale, 12 March, lot 31: "Four large sun flower leaves, and 4 sun flowers to ditto;" see the Appendix of *Chelsea Porcelain at Williamsburg* by John C. Austin, where this catalogue is reproduced. Chelsea sunflower boxes and stands from in the Collections of Nelson A. Rockefeller and John T. Dorrance were sold in these rooms, 11 April 1980, lots 30 and 31, and 20 October 1989, lot 229, respectively. A Chelsea example was in the Collection of Mrs. Paul Mellon, sold in these rooms, 21-23 November 2014, lot 379.

$ 800-1,200

242

244

242

243

245

246

246

AN ENGLISH PEARLWARE BOTANICAL DESSERT SERVICE, CIRCA 1820

painted with titled specimens, with iron-red rims, comprising: a footed lozenge-shaped stand, six pierced oval baskets and four pierced stands, three quatrelobe sauce-tureens, covers and stands, two lozenge-shaped dishes, four square-shaped dishes, four oval dishes, and twenty-one plates, *script specimen titles. 52 pieces*

PROVENANCE

The Collection of the Late Mr. & Mrs. George Braga, Christie's New York, 6 December 1996, lot 201 (part; some pieces)

$ 4,000-6,000

247

247

AN ENGLISH OR WELSH PEARLWARE BOTANICAL PART-DESSERT SERVICE, CIRCA 1825

perhaps painted by Thomas Pardoe, painted with titled specimens, with molded flower borders and green rims comprising: a sauce tureen and cover on fixed stand, a square dish, 3 oval dishes, and 6 plates. *12 pieces.*

PROVENANCE

Christie's New York, 8 October 1985, lot 25

Similar pieces of this type were sold at Christie's London, 2 June 1986, lot 70

$ 3,000-5,000

248

248

248

249

248

THREE DUTCH DELFT MANGANESE TILE PANELS OF FLOWER VASES, 19TH CENTURY

(largest) height 25 ⅞ in.; width 20 ¾ in.;
65.7 cm; 52.7 cm

$ 3,000-5,000

□ 249

DUTCH/FRENCH SCHOOL, 19TH CENTURY

A Still Life of Flowers in an Antique Vase with a Bird's Nest on a Ledge

oil on copper
12 ¾ by 10 ½ in.; 34.9 by 26.7 cm

PROVENANCE

Angie Kattill, by 1930 (according to label on reverse)

$ 800-1,200

250

□ 250

AFTER JEAN-BAPTISTE MONNOYER

Two Floral Still Lifes

circa 1700
hand-colored etchings and engravings, on laid paper
images approx.: 18 ¾ by 14 ¼ in.;
47.6 by 36.3 cm
framed approx.: 26 ⅜ by 22 ⅜ in.;
66.9 by 56.9 cm

$ 1,200-1,800

□ 251

ARTIST UNKNOWN, FLOWERS IN A WICKER BASKET

reverse glass painting in oil
11 ¼in. by 8 ½ in.; 28.6 cm by 21.6 cm

$ 600-1,000

251

252

252

□ 252

CONTINENTAL SCHOOL, 19TH CENTURY

Potted Plants and Fruit: A Pair of Paintings

both signed *F. Gros* (lower left)
both oil on canvas, unframed
both 9 by 6 ½ in.; 22.9 by 16.5 cm

$ 1,200-1,800

□ 253

A PAIR OF STILL LIFES, 19TH CENTURY

oil on canvas
23 ¾ by 31 ⅝ in.; 60.3 by 81 cm

$ 1,000-2,000

253

253

I like to decorate a house the way an artist paints a canvas. A few dabs today, a few more tomorrow and the rest when the spirit moves me or when the client can find me!

254

255

□ 254

CONTINENTAL SCHOOL, 19TH CENTURY

Still Life with Flowers in a Basket

watercolor and gouache over pencil on paper
sight, 24 ½ by 31 in.; 62.2 by 78.7 cm

$ 700-900

□ 255

AMERICAN SCHOOL
19th Century

Still Life with Carnations

signed *S.D. Pease* (lower left)
oil on canvas
8 ⅛ by 12 in.; 20.7 by 30.5 cm

PROVENANCE

Cove Landing Antiques, New York, 11 December 2009

$ 600-800

256

JAN VAN OS
1744 - 1808

Still Life of Various Flowers Arranged in a Glass Vase with Goldfish, Two Butterflies, and Other Insects, all on a Stone Ledge

signed *J. Van Os fecit.* (lower center)
oil on panel
14⅞ by 11¼ in.; 37.8 by 28.5 cm

PROVENANCE

Christie's New York, 18 January 1984, lot 1
Acquired at the above sale

Jan van Os was the leading Dutch still life painter in the second half of the eighteenth century. He studied with Aert Schouman in The Hague and was an independent master there by 1773. Though he also painted landscapes and seascapes, Van Os was famed for his opulent and minutely observed fruit and flower still lifes in the tradition of his countryman Jan van Huysum (1682–1749).

In the present example, van Os has characteristically set his still life on a stone ledge, beyond which can be seen as an architectural structure in a landscape. He has interestingly arranged a variety of flowers in a glass goldfish bowl, against which reflects the colors of the surrounding foliage. This goldfish bowl appears in other examples by the artist, including a still life in an English private collection[1] and another still life recently sold at Sotheby's London.[2]

We are grateful to Dr. Fred G. Meijer for endorsing the attribution to Jan van Os after first-hand inspection.

1. See P. Mitchell, *Jan van Os, 1744–1808*, Leigh-on-Sea 1968, p. 21, cat. no. 20, reproduced pl. 20.

2. Anonymous sale ('Property from a European Private Collection'), London, Sotheby's, 5 July 2017, lot 58 (sold for £100,000). Oil on oak panel, 38 by 31 cm, signed lower left.

$ 60,000-80,000

J. Van Os

257

□ 257

A PAIR OF CONTINENTAL TIN-GLAZED EARTHENWARE BLUE AND WHITE AND MANGANESE CAMPANA VASES, 19TH CENTURY

possibly French, each affixed with a mask-form handle on either side, painted with panels of a figure and a building in a landscape
height 10 ⅝ in.; 27 cm

$ 2,500-3,500

258

□ 258

A FRENCH FAIENCE BLUE AND WHITE OVAL TWO-HANDLED BASIN, EARLY 18TH CENTURY

painted with stylized flowerheads around the exterior and a large single flowerhead to the interior, with a blue dash border around the molded rim, raised on three bun feet and affixed at each end with a grooved handle, *painted numeral 2* (across handles) width 15 ⅜ in.; 39 cm

PROVENANCE

Les Pierre Antiques, New York, 6 May 2002

$ 2,000-3,000

259

□ 259

TWO DUTCH DELFT BLUE AND WHITE TOBACCO JARS AND ONE METAL COVER, LATE 18TH CENTURY

each painted with an Indian smoking a pipe and seated by a jar inscribed either 'RAPPE' or 'VIOLET', beside other cargo vessels, one monogrammed VOC, before two ships under sail on the water, *Rappe with BP mark in blue for for De Vergulde Blompot* (The Gilt Flowerpot) *factory, Violet with three blue painted three bells marks for De Drie Klokken* (The Three Bells) *factory*
(of tallest excluding cover) height 10 ½ in.; 26.5 cm

PROVENANCE

The Collection of Dr. and Mrs. Warren Baker, Michigan City, Indiana, Sotheby Parke Bernet, Inc. New York, 15 October 1982, lot 199 (the example inscribed Violet)

$ 2,000-3,000

260

□ 260

AN ENGLISH PEARLWARE TRANSFER-PRINTED BLUE AND WHITE FOOT BATH, EARLY 19TH CENTURY

of oval form affixed with two loop handles, printed with buildings and landscapes reserved on a floral ground including a large passion flower on both sides
(across handles) width 16 ⅜ in.; 41.5 cm

$ 1,000-1,500

261

□ 261

SEVEN CHINESE BLUE AND WHITE PLATES QING DYNASTY, 18TH CENTURY

each painted in the center with scrolling lotus, the rim reserved with four panels on diaper ground and decorated with blossoming prunus, the underside with a lozenge mark within a double-circle
diameter 8 ½ in.; 21.6 cm

PROVENANCE

O.F. Wilson, London, 2001

$ 2,000-3,000

□ 262

A PAIR OF LARGE CHINESE BLUE AND WHITE RECTANGULAR TEA CANISTERS LATE 19TH/EARLY 20TH CENTURY

each painted on the exterior with a riverscape scene within a diaper boarder
height 14 ⅞ in.; 37.9 cm

PROVENANCE

Sentimento, 19 July 2001

$ 1,500-2,500

262

263

263

A LARGE CHINESE BLUE AND WHITE 'IMMORTALS' VASE QING DYNASTY, 19TH CENTURY

sturdily potted, the lower two bulbs painted with the Eight Immortals and Shoulao engaged in various pursuits in landscape, the top bulb decorated with crane and bats among scrolling clouds
height 23 ½ in.; 59.8 cm

$ 3,000-5,000

264

264

EIGHT DUTCH DELFT BLUE AND WHITE TITLED MONTH PLATES, LATE 18TH/EARLY 19TH CENTURY

painted with groups of figures at various pursuits for months January, March, May, June, July, August, November and December, *axe marks in blue for De Porceleyne Bijl* (The Porcelain Axe) *factory*
diameter 9 ⅞ in.; 25.5 cm

$ 3,000-5,000

□ 265

FOUR DUTCH DELFT BLUE AND WHITE TITLED MONTH PLATES, LATE 19TH CENTURY/20TH CENTURY

painted with groups of figures at various pursuits for months July, August, September, October
diameter 9 ⅜ in.; 23.6 cm

$ 800-1,200

265

266

266

A DAVENPORT PEARLWARE LEAF-MOLDED ASSEMBLED PART-DESSERT SERVICE, CIRCA 1810

shaded in tones of green and orange with black or brown-edged rims comprising, an oval footed dish, an oval sauce-tureen and cover on fixed stand, a further sauce tureen and cover, five various oval dishes, two large handled leaf-shaped dishes, five leaf-shaped dishes, and fourteen plates, *most with impressed anchor and Davenport marks or anchor mark. 31 pieces*

PROVENANCE

Bardith, New York, bearing labels (most pieces)

$ 5,000-7,000

267

267

A DAVENPORT PEARLWARE LEAF-MOLDED ASSEMBLED PART-DESSERT SERVICE, CIRCA 1810

comprising: two footed oval stands, two sauce tureens and covers on fixed stands, three oval stands, a handled leaf-shaped dish and ten plates, *impressed Davenport and anchor marks. 21 pieces*

PROVENANCE

The Collection of Mrs. Paul Mellon: Interiors, Sotheby's New York, 21 November 2014, lot 1479 (part)

$ 4,000-6,000

268

268

A FRENCH REGENCE GILTWOOD MIRROR WITH LATER BLUE GLASS PLATES

height 75 ¼ in.; 39 ¼ in.; depth 3 ½ in.;
191.1 cm; 99.7 cm; 8.9 cm

PROVENANCE

Daniel Barney, New York, 10 November 2003

$ 4,000-6,000

□ 269

A LOUIS XV OAK SIDE TABLE, MID-18TH CENTURY

with mottled brown marble top
height 30 in.; width 38 in.; depth 25 in.;
76 cm; 97 cm; 63.5 cm

PROVENANCE

The Estate of Mrs. Charles Engelhard, Christie's New York, 18 March 2005, lot 189

$ 1,500-2,500

269

□ 270

A LOUIS XV STYLE CARVED AND GILTWOOD CIRCULAR STOOL, 19TH CENTURY

with green upholstery
height 15 in.; depth 28 in.; 38.1 cm; 71.1 cm

$ 500-800

270

271

□ 271

A FRENCH LOUIS XIV STYLE RED MOROCCO LEATHER CASKET WITH COAT OF ARMS, LATE 19TH CENTURY

with slightly domed lid centered by the royal crown and fleurs de lys, the damask-lined interior with retailer's paper label 'Léon Gruel, Relieur d'Art/Objets et Livres Anciens/418 Rue St. Honoré/Paris'
height 9 ½ in.; width 23 ¾ in.; depth 17 ½ in.;
24.1 cm; 60.3 cm; 44.5 cm

PROVENANCE

Christie's New York, 20 November 1982, lot 9

The Gruel firm of book dealers and bookbinders, founded in 1811, 'always had the highest reputation..for initiative in artistic matters, as well as for irreproachable execution in the detail of its many-sided achievements' (S. Prideaux, Bookbinders and their Craft). Leon Gruel (d. 1923) took over the firm in 1891.

$ 800-1,200

□ 272

A LOUIS XV STYLE BEECHWOOD FAUTEUIL D'ENFANT, 19TH CENTURY

height 31 in.; width 20 ½ in.; depth 18 ½ in.;
78.7 cm; 52.1 cm; 47 cm

PROVENANCE

Christie's, 20 November 1982, lot 190

$ 500-800

272

273

□ 273

A PAIR OF FRENCH BRONZE TERRIERS, AFTER A MODEL BY CAFFIERI, LATE 19TH CENTURY

height 11 ¼ in.; 28.6 cm

PROVENANCE

The Estate of Mrs. Charles W. Engelhard, Christie's New York, 18 March 2005, lot 179

$ 2,000-3,000

□ 274

FOLLOWER OF FRANCESCO FIERAVINO, CALLED MALTESE

A Dog in a Red Cushion

oil on canvas
19 by 15½ in.; 48.3 by 39.4 cm

$ 800-1,200

274

□ 275

A FRENCH REGENCE GILTWOOD STOOL, CIRCA 1725

height 16 in.; width 19 ½ in.; depth 17 ½ in.;
40.6 cm; 49.5 cm; 44.5 cm

PROVENANCE

Sotheby's New York, 27 October 2001, lot 137

$ 1,000-2,000

275

276

□ 276

A PAIR OF LOUIS XVI STYLE BLUE PAINTED CHILD'S CHAIRS

height 25 ½ in.; 64.8 cm

$ 500-800

□ 277

A LOUIS XV CREAM AND GREEN PAINTED FAUTEUIL, SIGNED "BUATTA", MID-18TH CENTURY

height 38 in.; width 26 ½ in.;
depth 22 in.; 96.5 cm; 67.3 cm; 55.9 cm

$ 600-1,000

277

278

□ 278

A PAIR OF LOUIS XV GREEN-PAINTED CHAISES EN CABRIOLET, MID-18TH CENTURY

height 33 ½ in.; width 21 ¾ in.; depth 22 ½ in.; 85.1 cm; 55.2 cm; 57.2 cm

PROVENANCE

Sotheby's New York, 10 February 2004, lot 413

$ 800-1,200

279

A FRENCH LOUIS XV STYLE WHITE-PAINTED DAY BED, 19TH CENTURY

height 39 ¼ in.; width 72 ½ in.; depth 33 in.; 99.7 cm; 174.2 cm; 83.8 cm

$ 3,000-5,000

279

There isn't a shade or color I've ever seen that I haven't liked. Sometimes I think I was born under a rainbow, but with no illusions of finding the proverbial pot of gold. Then again, the inspired and thoughtful interior designer, one who is willing to immerse him- or herself in the miraculous world of color, may find gold in a pot of paint.

280

281

282

□ 280

A CHINESE FAMILLE-ROSE LIME GREEN GROUND 'LOTUS' BALUSTER VASE, NOW MOUNTED AS A LAMP LATE 19TH/EARLY 20TH CENTURY

the bulbous body supported by a slightly splayed foot and surmounted by a straight neck, the body decorated with large lotus blossoms with scrolling foliage, inscribed in gilt and iron-red the character *shuangxi* (double happiness), the neck with *ruyi*-head lappets
(vase) height 13 ¾ in.; 34.9 cm

$ 1,000-1,500

□ 281

A GROUP OF ELEVEN CHINESE CARVED PORCELAIN BRUSHPOTS LATE QING DYNASTY- REPUBLIC PERIOD

comprising a white biscuit pine tree-form brushpot carved with a mythical beast and eagle, the base with a *Chen Zhi Guo Ke* mark; a lime green-enameled brushpot carved with flowering branches and magpies, the base with a *Chen Zhi Guo Zuo* mark; a yellow-enameled brushpot carved with a dragon chasing a 'flaming-pearl', the base with a *Wang Bing Rong* mark; two lime green-enameled brushpots, one carved with dragon and phoenix, the other with prunus, both with a *Wang Bing Rong Zuo* mark; a lime yellow-enameled brushpot carved with a landscape, the base with a *Zhi Rong* mark; a lime yellow-enameled brushpot carved with a horse and tree, the base with an apocryphal *Kangxi* mark; a lime-green enameled brushpot carved with shaped cartouches depicting landscape reserved on a diaper ground, the base with an apocryphal *Chenghua Nianzhi* mark; a lime green-enameled brushpot carved with a dragon chasing a 'flaming-pearl'; a yellow-enameled brushpot carved with a dragon and a fish and a lime yellow-enameled brushpot carved with blossoming prunus
(tallest) height 5 ⅝ in.; 14.3 cm

$ 1,000-1,500

□ 282

A CHINESE YELLOW GROUND FAMILLE-ROSE SGRAFFIATO 'FIGURAL' VASE, NOW MOUNTED AS A LAMP REPUBLIC PERIOD

painted on one side with two scholars with a boy at play under a blossoming tree in a fenced garden, the other side with a lady holding a lantern accompanied by a *qilin* under a pine tree, both reserved on a delicately incised yellow ground with dense *sgraffiato* scrollwork
(vase) height 15 in; 38.1 cm

$ 1,000-1,500

□ 283

A CHINESE LIME GREEN-GROUND FAMILLE-ROSE SCRAFFIATO 'PHOENIX' BALUSTER VASE
LATE 19TH/EARLY 20TH CENTURY

the bulbous body supported on a slightly splayed foot rising to a short straight neck, painted in the center with a pair of phoenix birds perched atop rockwork among blossoming peonies and magnolia, all on a lime-green ground with *sgraffiato* scrollwork, the underside with turquoise enamel
height 13 ¾ in.; 34.9 cm

$ 1,000-1,500

283

□ 284

A GROUP OF EIGHT CHINESE CARVED PORCELAIN WARES
LATE QING DYNASTY/REPUBLIC PERIOD

comprising a cream-enameled burshpot carved with a riverscape scene and a blue-enameled lobed *gu*-form vase reserved with dragons in shaped panels, both with *Wang Bing Rong Zuo* marks; a similarly modeled lime green-enameled *gu*-form vase reserved with a horse, the base with a *Tang Hu Yu Zuo* mark; a turquoise and aubergine-glazed brushpot carved with shaped panels depicting landscape reserved on a diaper-ground, and a lime yellow-enameled brushpot carved with two figures taming a horse, both with *Chen Guo Zhi Zuo* marks; a yellow-enameled lobed brushwasher molded on the inside with a pond scene with crabs and water weeds, and a yellow-enameled brushpot carved with a riverscape scene, both with apocryphal *Qianlong* marks; a turquoise-enameled brushpot carved with a riverscape scene, the base with an apocryphal *Guangxu* mark
(tallest) height 6 ⅜ in.; 16.2 cm

$ 2,000-3,000

284

285

A CHINESE CELADON-GLAZED MOLDED 'FISH' BRUSHPOT
20TH CENTURY

the cylindrical body molded with overlapping waves and applied with leaping carp, *the base with a molded apocryphal Daoguang seal mark*
height 7 in.; 17.7 cm

PROVENANCE

John Rosselli, New York

$ 3,000-5,000

285

286

287

□ 286

A DUTCH DELFT BLUE AND WHITE SMALL FIVE VASE GARNITURE AND THREE COVERS, LATE 18TH CENTURY

of molded baluster form with scroll-edged panels reserving painted chinoiserie landscapes above and below scale-panels, and flanked by painted flowering branches, *LPK marks in blue for De Porceleyne Lampetkan* (The Porcelain Ewer) *factory*
(of tallest) height 9 ⅛ in.; 23 cm

$ 1,500-2,500

287

TWO DUTCH DELFT BLUE AND WHITE LARGE TOBACCO JARS, LATE 18TH CENTURY

of baluster form, each painted with a scrollwork frame interlaced by a flower garland and tied with a ribbon, reserving either '*No-6.*' or '*No-11.*', in cursive script, *LPK marks in blue for De Porceleyne Lampetkan* (The Porcelain Ewer) *factory*
heights 14 ⅓ in.; 14 ¼ in.; 36.5 cm; 36 cm

PROVENANCE

Sotheby's New York, 20 March 1982, lot 43

$ 3,000-5,000

288

A CHINESE BLUE AND WHITE FIVE-PIECE GARNITURE QING DYNASTY, 18TH CENTURY

each piece molded in lobed-form with barbed-rim, painted with blossoming floral springs and dense foliage, comprising three baluster vases and covers surmounted by a bird knop, and two *gu*-form vases
(tallest vase and cover) height 12 ⅛ in.; 30.7 cm

$ 5,000-8,000

288

□ 289

TWO RARE CHINESE EXPORT BLUE AND WHITE LEAF-SHAPED 'QUAIL' DISHES
QING DYNASTY, QIANLONG PERIOD, CIRCA 1765

each painted in the center with a gentleman conversing with a lady between a large stalk of millet and a blossoming tree, the foreground with a pair of quails among grass and florets (longer) length 12 ⅜ in.; 31.5 cm

A similarly decorated but larger example is illustrated in David Howard and John Ayers, *China for the West,* Vol. II, London, pp. 534-535, cat. no. 546. The authors discuss that the leaf-shape dish originated from late 17th century Japanese porcelains, and was subsequently copied by Meissen around 1740, and even later by English factories. The decoration is reminiscent of Japanese Kakiemon designs, especially the scrolling peonies at the rim, however, the *chinoiserie* figures are possibly added by Meissen. A pair of examples of the same size was sold at Christie's New York, 20 January 1995, lot 115

$ 1,500-2,500

289

290

□ **290**

AN ENGLISH IRONSTONE BLUE AND WHITE TRANSFER-PRINTED LARGE HEXAGONAL VASE, CIRCA 1830

affixed at the shoulder with two winged-sea serpent handles, printed with Chinese pagodas and bands of foliage
height 20 ¾ in.; 52.5 cm

$ 1,500-2,500

291

291

A FRENCH FAIENCE TWO-HANDLED TULIP VASE, PROBABLY NEVERS, LATE 17TH CENTURY

of Baroque-form affixed with two serpent-handles, the interior rim applied with nine loop apertures, molded in high relief with acanthus leaves, the central band on either side reserving a chinoiserie landscapes of figures in a garden
height 11 ¾ in.; 29.8 cm

$ 3,000-5,000

292

A DUTCH DELFT BLUE AND WHITE VERY LARGE SERPENT-HANDLED TULIPIERE SECTION AND COVER, CIRCA 1690

probably De Grieksche A (Greek A) factory, the bulbous baluster body painted with a scene on either side of putti at various pursuits underneath a large spray of flowers including tulips, chrysanthemum and roses, below a *lambrequin* border at the stepped shoulder below and further foliate bands, affixed at the shoulder with high loop handles molded as intertwined dotted serpents, the domed cover with seven nozzles
(overall) height 23 ⅝ in.; 60 cm

PROVENANCE

Vandermersch, Paris, bearing label

A complete vase, marked AK for *Adriaensz Kocx* of *De Grieksche A* factory is in the Collection of the Dukes of Devonshire at Chatsworth House, Derbyshire, illustrated in A.M.L.E. Erkelens, *Queen Mary's 'Delft Porcelain'*, Palais Het Loo Nationaal Musum, p. 45. A vase of this form and scale painted with similar putti decoration was sold at Christie's Amsterdam, 15 May 2002, lot 400. A second of the form painted with figures in gardens, with a tiered tulip section, but lacking a cover, was sold at in the same rooms, 2 May 2006, lot 134

$ 3,000-5,000

292

□ 293

TWO DUTCH DELFT BLUE AND WHITE SECTIONAL TULIPIERES, CIRCA 1700

in two sections each affixed with four nozzles with lion mask terminals, the square pedestal base painted with alternating panels of birds perching in grasses or in a basket of flowers, with a fixed section raised on paw and mask supports, and a further separate tiered section, *PAK marks in blue for Pieter Adriaensz Kocx, owner of the De Grieksche A* (The Greek A) *factory*
height 11 in.; 10 ¾ in.; 27.7 cm; 27.2 cm

PROVENANCE

Christie's New York, 27 April 1984, lot 273

A variation of this model, marked LVE for Lambertus van Eenhoorn, owner of *De Metale Pot* (The Metal Pot) *factory*, was sold at Sotheby's, London, Ash down House, The Winter Queen and the Earl of Craven, 27 October 2010, lot 84.

$ 1,500-2,500

293

294

□ 294

A DUTCH DELFT BLUE AND WHITE OCTAGONAL BUTTER TUB AND COVER, 18TH CENTURY

painted with panels of birds, *LPK marks in blue for De Porceleyne Lampetkan* (The Porcelain Ewer) *factory,* **together with** another Dutch Delft blue and white octagonal butter tub, cover and stand, 19th century, painted with panels of figures in landscapes and lambrequin borders, the cover surmounted with a cow finial, *Roos marks in blue for De Roos* (The Rose) *factory. 5 pieces*
width across handles 5 ½ in.; 13.8 cm

PROVENANCE

Christie's New York, 27 April 1984, lot 277 (butter tub and cover)
Doyle New York, 25 October 2006, lot 2224 (butter tub, cover and stand)

$ 800-1,200

□ 295

A DUTCH DELFT POLYCHROME PETIT-FEU OCTAGONAL BUTTER TUB AND COVER, 1750

of octagonal form with two upright pierced handles, the tub and cover each painted with two scenes of a boat on a river next to a bridge and buildings separated by a diaper band enriched in gilding, the cover with a finial formed of a snail on a molded leaf
(across handles) width 4 ½ in.; 11.2 cm

PROVENANCE

The Collection of Mrs Walter Buhl Ford II, Sotheby Parke Bernet Inc. New York, 26 June 1982, lot 42

$ 1,000-1,500

295

296

□ 296

A PAIR OF DUTCH DELFT BLUE AND WHITE OVAL BUTTER TUBS AND COVERS, CIRCA 1760

painted with scrolling foliage, with hound-form finials, *the interiors of each respective base and cover painted with numerals 3 or 4*
width 5 ¼ in.; 13.3 cm

PROVENANCE

The Estate of Herman Liss, Sotheby Parke Bernet, Inc. New York, 17 December 1982, lot 181

$ 800-1,200

□ 297

A PAIR OF CONTINENTAL FAIENCE BLUE AND WHITE SPIRAL-FLUTED VASES AND COVERS, 19TH CENTURY

painted in Dutch Delft-style, with panels of flowers, birds and banded hedges, against bands of scrolling-foliage, *pseudo-AK marks in blue*
height 13 ⅜ in.; 34 cm

PROVENANCE

Yale Burge Antiques, New York

$ 1,200-1,800

297

298

□ 298

A PAIR OF DUTCH DELFT BLUE AND WHITE SMALL BOTTLE VASES, CIRCA 1700, AND A PAIR OF CANDLESTICKS, 19TH CENTURY

the vases, of octagonal form, painted with birds perching in branches, *indistinct GK marks in blue for Gerrit Pietersz Kam, Drie Postelyne Astonne* (The Three Porcelain Ash-Barrels) *factory, or De Paeuw* (The Peacock) *factory*; the candlesticks of silver shape painted with flowers and scrolling foliage, *AK marks over numerals 10, 34 in blue*
(of vases) height 6 ¾ in.; 17 cm

PROVENANCE

Bardith, New York, one bearing label (vases)

$ 1,000-1,500

□ 299

A PAIR OF FRENCH FAIENCE THREE-FOOTED BOTTLE VASES, LATE 19TH CENTURY

of spiral molded form, raised on three scroll paw feet, each painted in Dutch Delft-style with two cartouches of figures in landscapes reserved on a ground of flower sprigs, *pseudo PAK marks in blue*
heights 11 ⅝ in.; 29.5 cm

$ 1,000-1,500

299

300

301

□ 300

A DARK GROUND FLORAL CARPET

77 in. by 117 in.; 195.6 cm by 297.2 cm

$ 1,200-1,800

301

A FLORAL NEEDLEPOINT CARPET, EARLY 19TH CENTURY

9 ft. 10 in. by 9 ft. 2 in.; 305 cm by 279.4 cm

PROVENANCE

Sotheby's New York, 20-23 April 1983, lot 857

$ 5,000-8,000

302

302

A CONTINENTAL NEEDLEPOINT CARPET, FIRST QUARTER 20TH CENTURY

10 ft. by 6 ft. 3 in.; 304.8 cm by 119 cm

PROVENANCE

The Collection of Mr. and Mrs. Edwin H. Herzog, Sotheby's New York, 13 April 1985, lot 390

$ 3,000-5,000

303

A 19TH CENTURY CARPET

115 in. by 106 in.; 292.1 cm by 269.2 cm

PROVENANCE

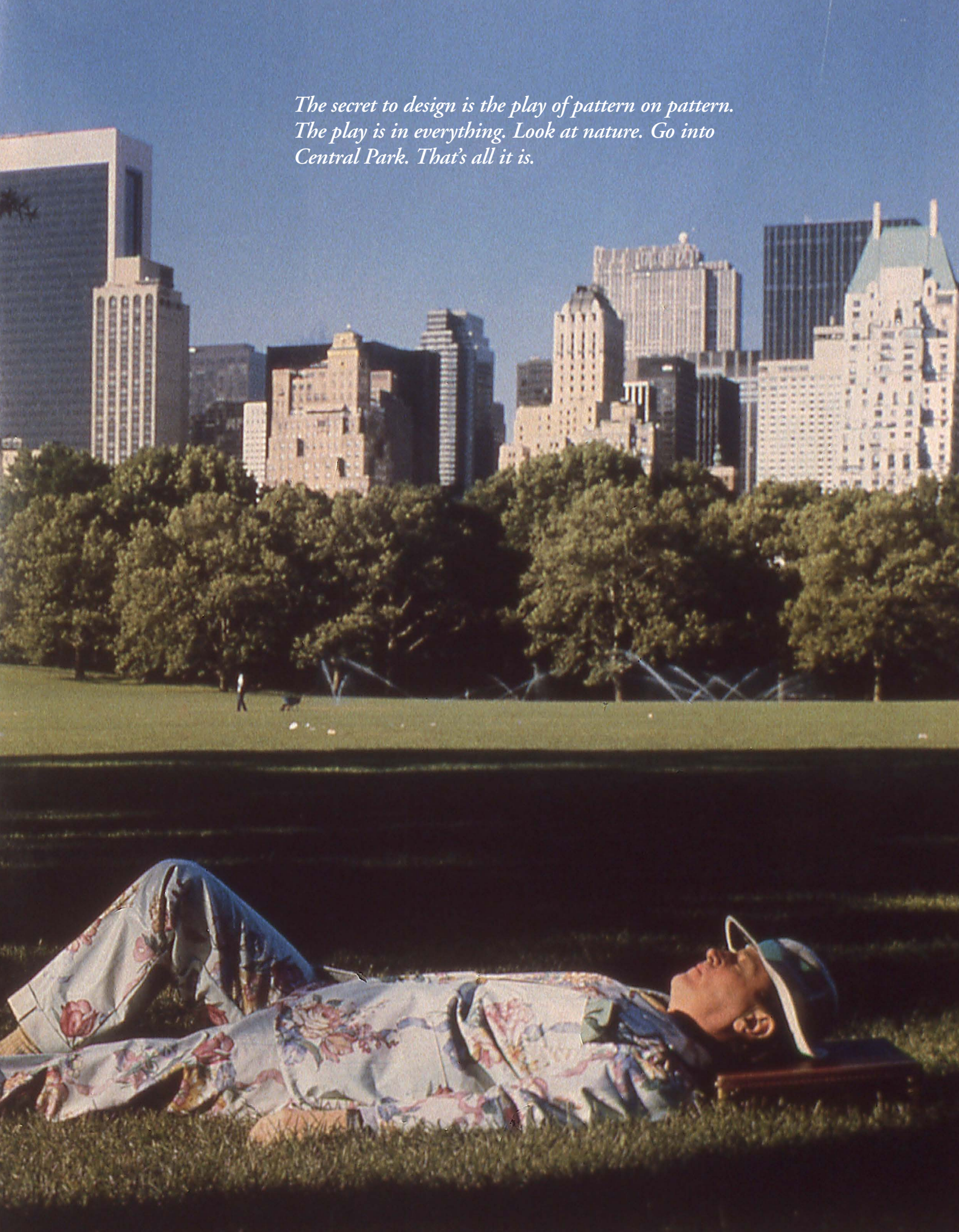
Dildarian Inc., New York, 15 December 1992

$ 3,000-5,000

303

Bumper
BF 8195-166
BF 3280/01
BF 81950

Addison
pink walls
Guest Bed
1988
pine RIBBON
Foothill- A1019



The secret to design is the play of pattern on pattern. The play is in everything. Look at nature. Go into Central Park. That's all it is.

304

305

304

A REGENCY PENWORK COLLECTOR'S CABINET ON STAND, DATED 1834

the back of the stand with signature *painted by Jane Cale at Muddiford 1834*
height 45 in.; width 34 in.; depth 17 ½ in.;
114.3 cm; 86.4 cm; 44.5 cm

$ 3,000-5,000

□ 305

A CHINOISERIE BLACK JAPANNED AND PARCEL GILT TOLE AND GLASS HEXAGONAL HALL LANTERN, MODERN

height 33 in.; width 22 in.; depth 22 in.;
83.8 cm; 55.9 cm; 55.9 cm

PROVENANCE

The Estate of Mrs. Carroll Petrie, Sotheby's New York, 14-15 September 2005, lot 253

$ 600-900

306

306

A GROUP OF FIVE PORTRAITS OF INDIAN PRINCES, COMPANY SCHOOL MID TO LATE 19TH CENTURY

reverse painted glass
(largest) 19 ½ in.; 14 in.; 49.5 cm; 35.6 cm

$ 4,000-6,000

□ 307

A PORTRAIT OF A MUGHAL RULER WITH ATTENDENTS, COMPANY SCHOOL MID TO LATE 19TH CENTURY

reverse painted glass
height 22 ¾ in.; width 17 ½ in.;
57.8 cm; 44.3 cm

$ 1,000-1,500

307

308

□ 308

A DERBY FIGURE OF AN ELEPHANT, CIRCA 1815

modeled with a tamer sat on its back, draped with an elaborate rug, standing on a grassy gilt-edged rectangular base, *crowned crossed batons and D mark in iron-red*
height 5 ⅝ in.; 14.1 cm

PROVENANCE

James Lewis and Son, New York, bearing label
Seidenberg, New York, bearing label

$ 800-1,200

□ 309

A RARE CHINESE EXPORT 'ELEPHANT AND MAHOUT' PLATTER FOR THE INDIAN MARKET QING DYNASTY, QIANLONG PERIOD, CIRCA 1780

the center painted with a figure wearing an iron-red hat astride a large elephant
length 15 in.; 38.1 cm

PROVENANCE

The Keith Irvine Collection, Doyle New York, 22 October 2008, lot 2144

$ 2,000-3,000

309

310

□ 310

A STAFFORDSHIRE PORCELAIN FIGURE OF AN ELEPHANT, CIRCA 1815

naturalistically modeled and colored standing on a grassy rectangular base
height 4 ¼ in.; 10.8 cm

PROVENANCE

D. M. & P. Manheim, New York, bearing label

$ 800-1,200

311

□ 311

A PAIR OF CHINESE CLOISONNE ELEPHANTS, 20TH CENTURY

each caparisoned animal standing foursquare with head facing forward and trunk swinging to one side, supporting a howdah in the shape of a pavilion
height 9 ¾ in.; 24.8 cm

$ 800-1,200

□ 312

TWO STAFFORDSHIRE POTTERY FIGURES OF ELEPHANTS, SECOND HALF 19TH CENTURY

naturalistically modeled and painted, standing on a shaped bases and edged in gilding
height 9 ⅞ in.; 25 cm

$ 2,000-3,000

312

□ 313

TWO STAFFORDSHIRE POTTERY FIGURES OF ELEPHANTS, SECOND HALF 19TH CENTURY

naturalistically modeled and painted, standing on shaped bases and edged in gilding
(tallest) height 9 ¾ in.; 24.5 cm

$ 1,500-2,500

313

□ 314

A PAIR OF GILT BRONZE ELEPHANT CANDLESTICKS WITH RAISED TRUNKS, TOGETHER WITH TWO PAIRS OF GILT AND PATINATED BRONZE ELEPHANT CANDLESTICKS

height 12½ in.; 31.8 cm

$ 1,200-1,800

□ 315

A PAIR OF STAFFORDSHIRE MAJOLICA ELEPHANT AND CASTLE SPILL VASES, CIRCA 1870

each modeled supporting a castle turret, standing upon a grassy mound base
height 7 ⅝ in.; 19.4 cm

$ 1,000-1,500

315

316

□ 316

A PAIR OF BRASS AND GILT BLACK LEATHER TWO-TEIR ETAGERES

height 23 ½ in.; width 21 ¾ in.; width 18 in.;
59.7 cm; 55.2 cm; 45.7 cm

$ 600-900

□ 317

A PAIR OF FLORAL-PAINTED WOOD VASES, SECOND HALF 19TH CENTURY

formerly mounted as lamps
height 28 in.; 71.1 cm

$ 300-500

317

318

□ 318

A WALNUT AND BAMBOO ETAGERE WITH INSET GREEN LEATHER PANELS, LATE 19TH/EARLY 20TH CENTURY

the underside bearing a label *J.K.H. Prinzessen Therese* and two labels with a crowned T
height 38 ¼ in.; width 32 in.; depth 19 in.;
97.2 cm; 81.3 cm; 48.3 cm

PROVENANCE

Probably Princess Therese of Bavaria (1850-1925)

$ 800-1,200

□ 319

A LATE VICTORIAN GILTWOOD SUNBURST WALL TIMEPIECE, LATE 19TH CENTURY

diameter 25 in.; 63.5 cm

PROVENANCE

Epel and Lacroze, New York, 1 June 1997
The Estate of George McFadden and The McFadden Brothers Partnership, Christie's New York, 2-3 October 2012, lot 710

$ 800-1,200

319

320

□ 320

A GILTWOOD ORNAMENTAL TREE

height 69 in.; width 45 in.; 175.3 cm; 114.3 cm

$ 800-1,200

□ 321

A GEORGE III STYLE BRASS AND GLASS HALL LANTERN, 19TH/EARLY 20TH CENTURY

height 22 ¾ in.; width 12 ½ in.; depth 12 ½ in.; 57.8 cm; 31.8 cm; 31.8 cm

$ 1,200-1,800

321

322

□ 322

A GEORGE III OVAL GILTWOOD MIRROR, CIRCA 1770

regilt
height 30 in.; width 15 in.; 76.2 cm; 38.1 cm

$ 800-1,200

□ 323

A REGENCY STYLE JAPANNED OVAL GUERIDON AND GILTWOOD GEURIDON WITH SIMULATED MARBLE TOPS

(tallest) height 30 in.; width 14 ½ in.; depth 11 in.; 76.2 cm; 36.8 cm; 27.9 cm

$ 800-1,200

323

□ 324

A GEORGE III GILT WOOD OVAL MIRROR, CIRCA 1770

height 52 in.; width 27 in.; depth 3 in.;
132.1 cm; 68.6 cm; 7.6 cm

$ 2,000-3,000

325

A GEORGE III MAHOGANY PEMBROKE TABLE, LATE 18TH CENTURY

height 27 ½ in.; width 34 in.; depth 21 ½ in.;
69.9 cm; 86.4 cm; 54.6 cm

PROVENANCE

Jeremy Ltd., London

$ 3,000-5,000

324

I see a lot of bad trends. Younger people want everything done overnight. Instant gratification. Everything simple, easy to take care of. No silver. No brown wood. No antiques. No old pieces. The things that make a house a home are the things with a family connection.

325

326

□ 326

A PAIR OF GEORGE III PAINTED AND POLYCHROME ARMCHAIRS, CIRCA 1800

height 36 in.; width 20 ¾ in.; depth 21 in.;
91.4 cm; 52.7 cm; 53.3 cm

$ 1,200-1,800

327

□ 327

A GEORGE III STYLE SIMULATED SATINWOOD PEMBROKE TABLE

painted with oak leaf and acorn borders
height 28 in.; width 29 in.; depth 19 in.;
71.1 cm; 73.7 cm; 48.3 cm

PROVENANCE

Colefax and Fowler, London

$ 800-1,200

□ 328

A LARGE PAINTED MAPLE OCTAGONAL BOX, 19TH CENTURY

height 6 ½ in.; width 11 in.; depth 11 in.;
16.5 cm; 27.9 cm; 27.9 cm

PROVENANCE

Florian Papp Galleries, New York, 12 April 2002

$ 400-600

328

329

A PAIR OF REGENCY STYLE BLUE AND WHITE PAINTED ETAGERES

on castors, depicting chinoiserie figures in landscapes
height 47 in.; width 42 in.; depth 10 in.;
119.4 cm; 106.7 cm; 25.4 cm

PROVENANCE

Christie's New York, 5 February 2003, lot 343

$ 3,000-5,000

329

330

330

A WEDGWOOD QUEENSWARE ASSEMBLED LEAF-MOLDED PART-DESSERT SERVICE, EARLY 19TH CENTURY

with brown details comprising an oval two-handled footed bowl, an oval footed bowl, two two-handled sauce tureens and covers, four fern-molded oval dishes, four leaf-shaped dishes, three handled leaf-shaped dishes, a pair of oak-leaf dishes, and fourteen plates, *impressed uppercase WEDGWOOD mark, letter H, I N. 33 pieces*

$ 3,000-5,000

331

A CHAMBERLAIN WORCESTER PART-DESSERT SERVICE, CIRCA 1815

painted with panels of feathers within gilt-edged borders molded in relief with sprays of Thistles, Roses and Clover, reserved on a pale-celadon ground, comprising: a footed rectangular two-handled stand, a lozenge-shaped dish, two square-dishes, a sauce-tureen and cover, and sixteen plates, *all but one of the plates and dishes with crown and script mark referring to Piccadilly address in iron-red or black, or Chamberlain Worcester mark. 22 pieces*

PROVENANCE

Mercury Antiques, bearing labels

$ 6,000-8,000

331

332

□ 332

A PAIR OF GEORGE III GREEN PAINTED WHEEL-BACK SIDE CHAIRS, LATE 18TH CENTURY

surface distressed
height 33 ¾ in.; width 21 ¾ in.; depth 22 in.;
85.7 cm; 55.2 cm; 55.9 cm

$ 500-800

□ 333

A LATE GEORGE III BOWFRONT PAINTED COMMODE, CIRCA 1800

height 34 ½ in.; width 42 in.; length 24 ¼ in.;
87.6 cm; 106.7 cm; 24.3 cm

$ 800-1,200

333

□ 334

A GEORGE III GREEN AND CREAM PAINTED WORK TABLE, CIRCA 1775

the hinged top opening to a well above two small drawers
height 29 in.; width 52 in.; depth 15 in.;
73.7 cm; 132.1 cm; 38.1 cm

PROVENANCE

Kentshire Galleries, New York
Kentshire: A Legendary Collection, Sotheby's New York, 18 October 2014, lot 288

$ 2,000-3,000

334

□ 335

A GEORGE III CARVED AND POLYCHROME PAINTED OVAL-BACK ARMCHAIR, LATE 18TH CENTURY

with green upholstery
height 36 in.; width 25 in.; depth 18 in.;
91.4 cm; 63.5 cm; 45.7 cm

$ 800-1,200

□ 336

A REGENCY STYLE GREEN PAINTED TWO-SIDED PLANT STAND

height 42 in.; width 54 in.; depth 19 ½ in.;
106.7 cm; 137.2 cm; 49.5 cm

$ 800-1,200

336

335

□ 337

A SET OF FOUR MAHOGANY REGENCY SIDE CHAIRS, CIRCA 1820

height 34 ½ in.; width 19 ½ in.; depth 17 ½ in.;
87.6 cm; 49.5 cm; 44.5 cm

$ 400-600

□ 338

A PAIR OF REGENCY MAHOGANY ARMCHAIRS, 19TH CENTURY

with caned seats and loose cushions
height 32 ½ in.; width 22 in.; depth 20 in.;
82.6 cm; 55.9 cm; 50.8 cm

PROVENANCE

Shreve, Crump, & Low Co., Boston, 12 December 1972

$ 800-1,200

□ 339

A GEORGE III MAHOGANY AND SATINWOOD TILT-TOP BREAKFAST TABLE, EARLY 19TH CENTURY

(tilted) height 59 in.; width 47 ½ in.; depth 26 ½ in.;
149.9 cm; 120.7 cm; 67.3 cm

$ 1,500-2,500

338

338

339

Anything that isn't plain, I love it. I love old wood, painted furniture; I love that old things have a patina. And I have fake plants and flowers everywhere and balls of dust all over the place—it makes me feel at home.

340

□ 340

A PAIR OF GILT BRONZE POTTED PALMS

height 16 in.; width 12 in.; depth 12 in.;
40.6 cm; 30.5 cm; 30.5 cm

PROVENANCE

Christie's New York, 14 October 1989, lot 38

$ 800-1,200

□ 341

A PAIR OF TOLE ORANGE TREES WITH FOUR TOLE LILY POTS

(tallest) height 23 in.; width 5 in.; depth 5 in.;
58.4 cm; 12.7 cm; 12.7 cm

$ 2,000-3,000

341

342

□ 342

A PAINTED AND CARVED WOOD STAG'S HEAD WALL MOUNT

height 47 in.; width 31 in.; 119.4 cm; 78.7 cm

PROVENANCE

Possibly Michael Taylor, San Francisco

EXHIBITED

Show House, Morristown, New Jersey, 1976

This show house room was illustrated on the cover of *Mario Buatta. 50 Years of American Interior Decorating* (2013)

$ 600-1,000

Show House, Morristown, New Jersey, 1976

343

□ 343

A HEADBOARD, VALANCES AND BEDHANGINGS IN YELLOW-LINED PIERRE FREY TOILE DE NANTES

height 57 ½ in.; width 60 ½ in.; depth 2 ¼ in.; 146.1 cm; 153.7 cm; 5.7 cm

EXHIBITED

Show House, Morristown, New Jersey, 1976

This show house room was illustrated on the cover of *Mario Buatta. 50 Years of American Interior Decorating* (2013).

$ 2,000-3,000

344

344

345

□ 344

JAMES GOODWYN CLONNEY

American, 1812 - 1867

Monkey Portraits: A Pair

both signed *J.G. Clonney* (lower right)
both oil on panel
each 10 by 8 in.; 25.4 by 20.3 cm

$ 2,000-3,000

□ 345

CONTINENTAL SCHOOL, 18TH/19TH CENTURY

Three Travelling Gnomes

bears an illegible brown in inscription (verso)
watercolor and silk thread on paper
5 by 5 ⅞ in.; 126 by 150 mm

$ 200-300

□ 346

A FAMILY OF THREE DOG BOXES

(of largest) height 8 in.; width 6 in.; 20.3 cm; 15.2 cm

$ 700-1,000

346

347

□ 347

A CONTINENTAL FAIENCE MODEL OF A SPANIEL, 19TH CENTURY

modeled seated, painted in white and shades of black, on a rectangular mound base
height 7 ⅞ in.; 19.8 cm

$ 700-1,000

□ 348

A GROUP OF FOUR CARVED WOOD DOG-FORM ORNAMENTS

including one inkwell and pen tray, a box, and two paper weights
(of largest) height 10 in.; width 6 in.; depth 6 in.; 25.4 cm; 15.2 cm; 15.2 cm

$ 400-600

348

SISTER PARISH

One of the leading American designers of the 20th century, Sister Parish (1910-1994) was born Dorothy May Kinnicutt and as the only daughter in a family of three sons she received her celebrated nickname from a young age. In 1930 she married the banker Henry Parish II, but as the Depression affected the young couple's finances, she took the unusual step at the time for a lady of her background to take up work, as an interior designer. Entirely self-taught, she was strongly influenced by her family taste, notably her first cousin, the legendary Dorothy Draper. Her breakthrough came in the late 1950s when she decorated the Georgetown house of Jackie and the then Senator John F. Kennedy, and after he became president she was invited to work on the private rooms at the White House. In 1964 she was joined by the Parsons-trained Albert Hadley, and they remained in partnership until her death. Their client list included some of America's most illustrious names, among them Astor, Vanderbilt, Whitney, Engelhard, Paley, Getty, and Mellon, and their aesthetic had an important influence on a younger generation of designers, among them Mario Buatta.

Like Buatta, Sister Parish was a great admirer of the English Country House style, and they had many shared interests, among them dog paintings, floral chintz, and above all sumptuous bedrooms – Billy Baldwin called Parish's bedrooms 'the most attractive, seductive, and luxurious in America...simply the best thing that has ever been in the history of the art'. The two had an amicably competitive relationship – Sister is reported as saying, 'Mario's wonderful. He calls me up and says, "what have you done lately that I can copy"?' – but one clearly based on mutual respect. Buatta described her work warmly: "Sister, as Mrs. Parish was known to her friends, made her rooms look very inviting, and you felt like people had just left the room."

Sister Parish, Horst P. Horst, *House & Garden*
© Conde Nast

□ **349**

A PAINTED WOODEN FOOT STOOL TOGETHER WITH A PAIR OF RAM'S HEAD BASKETS, MODERN

By John Rosselli after works from Sister Parish's Collection
height of stool 7 in.; width 17 in.; depth 13 in.; 17.8 cm; 43.2 cm; 33 cm

$ 800-1,200

349

Lot 350 in Sister Parish's New York apartment

350

A PAIR OF YELLOW-GROUND, GILT AND POLYCHROME PAINTED TOLE VASES, PROBABLY NORTHERN ITALIAN, 19TH CENTURY

with associated neoclassical style parcel gilt and white-painted wooden bases
height 26 ½ in.

PROVENANCE

The Collection of the Late Sister Parish, Sotheby's New York, 29 September 1995, lot 115
Christie's New York, 21 October 2004, Lot 1138

$ 8,000-12,000

350

I once called her the Godmother of us all, in decoration we all looked up to her…She could throw twenty patterns, textures, stripes and colors in the air and they would all land in the right place. She was indefatigable!

351

Lot 351 in Sister Parish's apartment

□ **351**

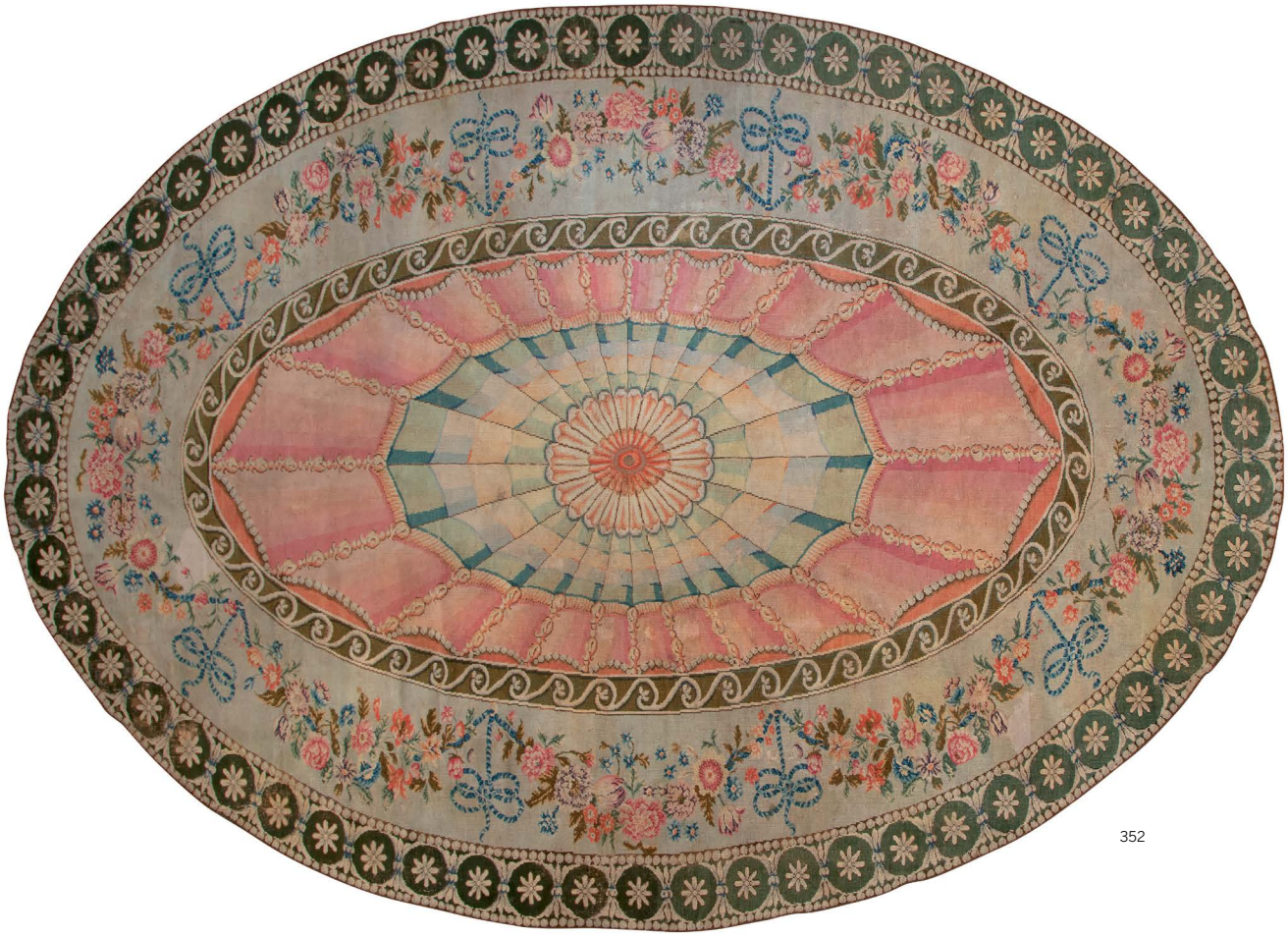
A REGENCY POLYCHROME PAINTED AND YELLOW UPHOLSTERED X-FRAME WINDOW SEAT, CIRCA 1810

height 24 ½ in.; width 36 in.; depth 16 ½ in.;
62.2 cm; 91.4 cm; 41.9 cm

PROVENANCE

The Collection of the Late Sister Parish, Sotheby's New York, 29 September 1995, lot 115
Sotheby's New York, 23 October 2013, lot 60

$ 2,000-3,000



352

352

A GEORGE III OVAL FRAGMENTARY AXMINSTER CARPET, LATE 18TH CENTURY

in fragile condition
length 17 ft. 18 in.; width 12 ft. 9 in.; 563.9 cm; 388.6 cm

PROVENANCE

The Collection of the Late Sister Parish, Sotheby's New York, 29 September 1995, lot 213

$ 5,000-8,000

Lot 352 in Sister Parish's apartment

□ 353

A PENTAGONAL POLYCHROME AND DECOUPAGE WOODEN WASTEPAPER BASKET DESIGNED AND EXECUTED BY SISTER PARISH, WITH A PHOTO OF THE DESIGNER AND BRIAN MCCARTHY AFFIXED UNDERNEATH, 1985

Signed and dated *January Seventeenth 1985*
height 17 in.; diameter 14½ in.;
43.2 cm; 36.8 cm

PROVENANCE

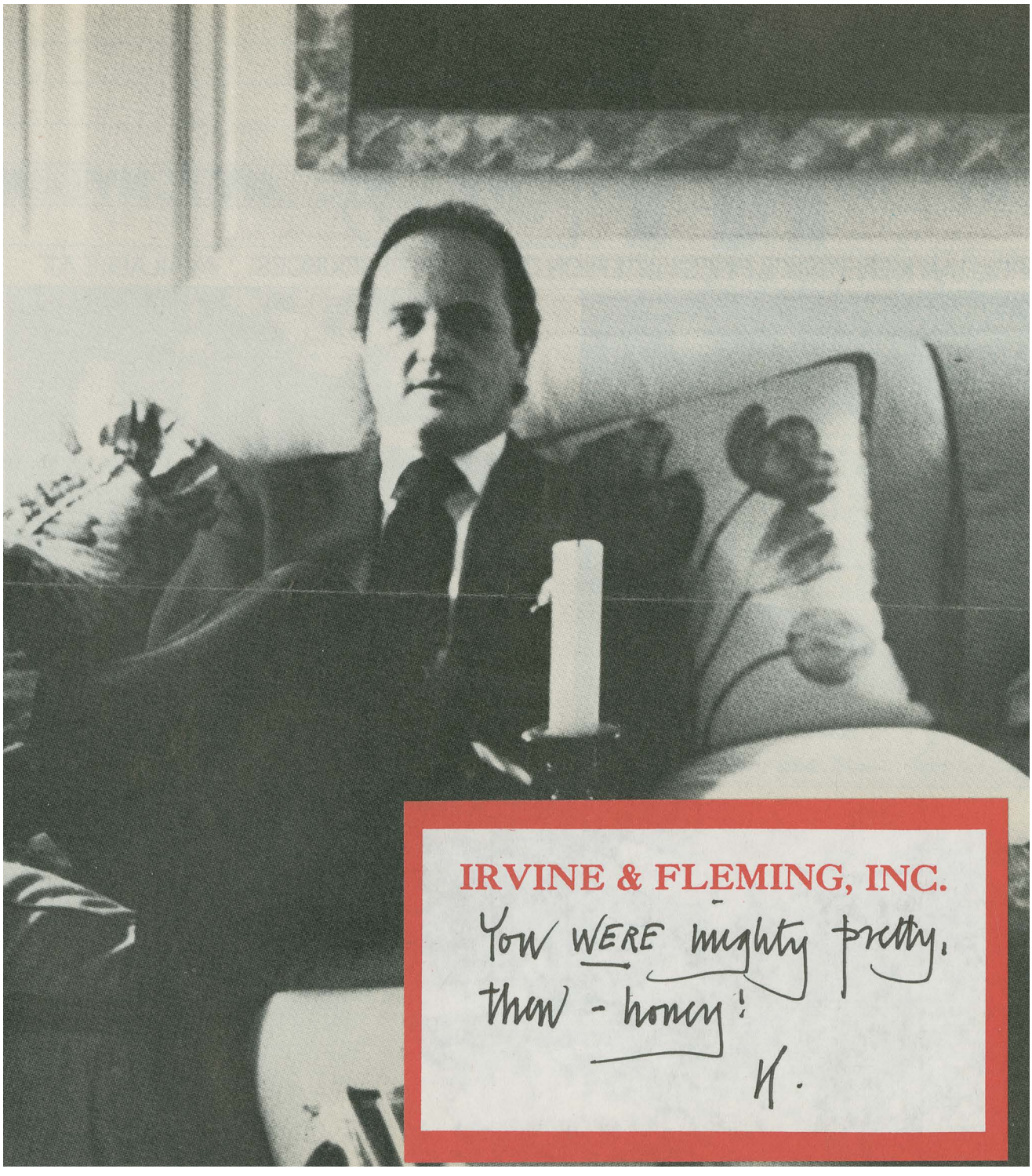
Acquired January 1985 at the Sotheby's Lennox Hill Neighborhood Association auction

As reported in the *New York Times* on 22 January 1985, a world record was set for 'designer dustbins' at the annual Lennox Hill Neighborhood charity auction held at Sotheby's. Sister Parish designed this wastepaper basket in *eau de Nil* shadow stripes and cutout flowers and Chinese figures. Mario Buatta was the winning bidder at $3,100 hammer. In return, Sister Parish acquired Mario Buatta's contribution to the auction, a dustbin also covered in floral cutouts on a pink fabric, and entitled 'Things I Shouldn't Have Thrown Away', and according to its creator was filled with 'a pair of tickets to this weekend's Winter Antiques Show, a Krone telephone designed by me, a pair of panty hose for men, plastic chintz gloves, astronaut food, an old Social Register, letters I should have mailed but didn't and some naughty postcards'. Sister Parish paid $1,735 to secure it. When asked how he intended to use his purchase, Buatta replied, 'I'm just going to put it in the middle of the room and tell everyone that Sister Parish did my house.'

$ 500-800

353

353 (UNDERNEATH)



Everything I have may be old, but I love it all.
It's the prose and poetry in my life.

END OF VOLUME ONE

Sotheby's EST. 1744

AMERICANA WEEK

AUCTIONS NEW YORK 23–27 JANUARY

Exhibitions open
16 January at 2:00 PM

Mario Buatta:
Prince of Interiors
Auction 23 & 24 January

Triumphant Grace: Important Americana from the Collection of Barbara and Arun Singh
Auction 25 January

A New Dimension of Tradition: Important American Folk Art, Proceeds of the Sale to Benefit a New Folk Initiative at the Museum of Fine Arts, Boston
Auction 25 January

Important Americana
Auction 26 January

Fine Manuscript and Printed Americana
Auction 27 January

Please join us for our

Americana Week Events

Panel Discussion: Mario Buatta and the English Country House Style in America
72nd and York
Thursday 16 January
2:00–3:00 PM
With featured speakers Jane Churchill, Emily Evans Eerdmans, and Charlotte Moss, moderated by Michael Diaz-Griffith.

Americana Symposium
72nd and York
Tuesday 21 January
10:00 AM–5:00 PM

Lectures on the subjects of silver, ceramics, American furniture, folk art and needlework celebrating the Collection of Barbara and Arun Singh, and Property Sold to Benefit the Museum of Fine Arts, Boston.

Featured speakers include Kee Il Choi Jr., Alice Dickinson, Emelie Gevalt, Judith M. Guston, Stacy C. Hollander, Robert Lionetti, Robert Shaw, Arun K. Singh, M.D., Gary R. Sullivan, and Annabel Westman.

Americana Opening Reception
72nd and York
Tuesday 21 January
6:00–9:00 PM

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By participating in any sale, you acknowledge that you are bound by these terms and conditions.

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(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

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9. Online bidding will be recorded.

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1. SYMBOL KEY

□ Reserves
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot
In order to bid on "Premium Lots" (in print catalogue or ✧ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

Bidding in advance of the live auction. For certain sales, if you are unable to attend the auction in person, and wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Salesroom notices are also posted on the Online Platform for those bidding online. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces

the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Advance Bidding For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. For these sales, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby's App, please see www.sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on Sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless other-wise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax
Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax
Sotheby's is currently registered to collect sales tax in the following states: Alabama,Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue forcollection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at www.sothebys.com/pickup.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to

sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping Where applicable, the SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading @sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices @sothebys.com to start your collection process.

Important Notice Regarding Packing
As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Notice Regarding Endangered Species
◉ Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Important Notice Regarding Clocks and Watches Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional clock and watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

Important Notice to Prospective Carpet Purchasers Please note that a license is required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. As of August 6, 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Department if you are uncertain as to whether a lot is subject to these restrictions or if you need assistance. Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Furniture Department at + 1 212 606 7213.

Important Notice for Furniture
As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7213.

Important Notice for Ceramics
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GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini
The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini
In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini
In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini
In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini
In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini
In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini
In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR FURNITURE AND DECORATIONS

Louis XV Ormolu-Mounted Marquetry Commode, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

Louis XV Ormolu-Mounted Marquetry commode This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

L ouis XV Style Ormolu-Mounted Marquetry Commode The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and a Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

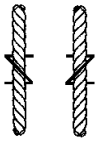
GLOSSARY FOR CARPETS

A Tekke Rug, West Turkestan, FIRST QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

A Daghestan Rug, Northeast Caucasus, CIRCA 1875 reduced in length, rewoven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

Technical Analysis The technical analyses appearing after desciptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:
H - Horizontal
V - Vertical
S - Clockwise direction of spin
Z - Counter-clockwise direction of spin
Z2S - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn. For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.



Yarns are spun and plied in either an 'S' or a 'Z' direction

GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

Pottery Figure of a Horse, Tang Dynasty This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise in dicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

Pottery Figure of a Horse, Tang Style This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

By Ma Shaoxuan This work is, in our best judgment, by the named artist.

Attributed to Ma Shaoxuan In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Signed Ma Shaoxuan The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

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